

# EXTRA

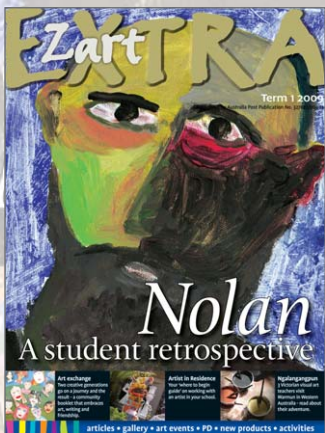
Term 1 2009

Australia Post Publication No. 327687/000003

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## Zart Extra Newsletters 2009



Term 1



Term 2



Term 3



Term 4

articles • gallery • art events • PD • new products • activities

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# EXTRA

Term 1 2009

Registered by Australia Post Publication No. 327687/00003

## Nolan

### A student retrospective



#### Art exchange

Two creative generations go on a journey and the result - a community booklet that embraces art, writing and friendship.



#### Artist in Residence

Your 'where to begin guide' on working with an artist in your school.



#### Ngalangangpun

3 Victorian visual art teachers visit Warmun in Western Australia - read about their adventure.

articles • gallery • art events • PD • new products • activities

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## • arts • education • events

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### Zart Extra

ISSN 1448-8450

Zart Extra is published quarterly by Zart Education, a division of Zart Art Pty Ltd. This publication is mailed prior to the first week of the term issue date. This newsletter allows art teachers/co-ordinators to learn about what is happening in art education and what other art teachers are doing. You will find information on new art techniques and processes, the latest materials and resources on the market. Please note, all prices quoted are valid for the duration of the current term only and are subject to change without notice. The insert of the newsletter provides details of our term's workshops, so teachers can then contact us and book into the workshop.



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### Zart Art

#### Supporting teachers in creative education

Zart offers an extensive range of fine art materials, resources, craft and technology supplies. You will find competitive prices and efficient and quick service.

4/41 Lexton Road, Box Hill North  
Melbourne Victoria 3129  
Ph: (03) 9890 1867 Fax: (03) 9898 6527  
[www.zartart.com.au](http://www.zartart.com.au)  
E: [zartart@zartart.com.au](mailto:zartart@zartart.com.au)

#### Administration Hours:

Monday – Friday: 8.30 am – 5.00 pm

#### Customer Service Centre:

Monday – Wednesday & Friday: 8.30 am – 5.00 pm

Thursday : 8.30 am – 7.00 pm

Saturday: 8.30 am – 2.00 pm

## Events at Zart Term 1

This term Zart celebrates the **International Year of Astronomy!** To help you celebrate, we have created a large mural (installed in our Customer Service Centre), as well as a free activity booklet.



**Easter:** we will be closed over the Easter break from the 10–14th April 2009 inclusive.

## Events in the Arts

Remaking Fashion: NGV until April 19

Order and Disorder (Archives & photography): NGV until April 19

Cicely & Colin Rigg Contemporary Design Award: IPC NGV March

Top Arts VCE 2008: IPC NGV March

L'Oréal Melbourne Fashion Festival: 15–22 March

Imperial Robes from the NGV Collection: NGV April

Apollo Bay Music Festival: 27–29 March

Melbourne International Comedy Festival: 1–26 April

Melbourne Jazz Festival: April–May

John Bracks: IPC NGV April

Light Years Photography & Space: NGV May

## Christmas Winners

We would like to thank all our customers for being part of the Zart 2008 Christmas Programme. As part of this programme, each week Zart presented a gift pen set valued at \$50 to three lucky teachers who ordered from our Christmas Catalogue. To see the full list of winners, please head to our website. Zart also made a cash donation to **Save the Children, VIC and State Schools School Relief Committee.**

## A tribute exhibition



### Glorious Pink

(For the Cancer Council Victoria, and Look Good Feel Better: **PINK** Ribbon Day October 2008)

This exhibition represented a tribute to the memory of all women who have experienced the challenge of living with cancer. **PINK** - was a creative opportunity to dress a doll in pink for sale with the proceeds going to The Cancer Council.

In 2008 we sold over 200 kits containing a pink ribbon, a **Zart Little People** doll, fabric pieces, a tribute card and a gift voucher, for \$20. They travelled all over Australia to be dressed, each so unique.

Each doll in the exhibition was attributed with a name, as well as a tribute. Many artists also contributed by designing head wraps and accessories specifically for women who need alternative headwear options.

**Lumina Gallery** will be running this tribute exhibition in 2009 so contact Suzanne if you would like to contribute to this great cause for all Australian women.

For students and teachers to become involved your school might replicate this project within your own community.

**Lumina Gallery:** 89 Waverley Road, East Malvern Victoria 3145. Ph 03 9569 3860  
[suzanne@luminatextiles.com.au](mailto:suzanne@luminatextiles.com.au)  
[www.luminatextiles.com.au](http://www.luminatextiles.com.au)





## Sidney Nolan Collage Paintings Year 10

Early in 2008 our Year 10 Art students were taken to Federation Square to view the "Retrospective Exhibition of Sidney Nolan". Upon arriving the students were given an hour lecture/slide show on Nolan's collection and how it appeared in the four main areas/themes. After this they then had the opportunity to view the exhibition in full. The students were really inspired by both Nolan's work and his use of subject matter, materials and techniques.

Prior to going to the Exhibition, Nolan's work was discussed in a couple of classes and students were asked to collect and research any two of his works as well as back-up written information for further discussion in class. The students were well informed before attending the exhibition.

When they returned to class it was time to put all this wonderful knowledge to work and start their paintings. Students were asked to focus on a particular area of Nolan's work keeping in mind what they had seen and researched. They were then asked to gather (at least 4-5) and

make photocopies of a selection of Nolan's images in a particular area/theme and use these as a basis for their collage of images, making these exciting and aesthetically pleasing.

Students spent quite a few lessons on trialling a variety of materials and techniques (at least 6 on loose paper) using the book "Arteffects" by Jean Drysdale Green printed by Watson-Guption, published in New York. This book is an excellent resource for students to loosen up and try new mediums and techniques. If you don't have a copy, it would be worthwhile investigating the possibility of purchasing one.

Some of the areas they trialled were:

- Pen and Ink- ink using masking materials, ink and wash, ink and glad wrap, incorporating sand with pen and wash.
- Marbling - using oil paint on water, silk with acrylic inks, solvent based inks and directly on to canvas.
- Creating texture - using marble dust, impasto, pumas powder,

plastic wrap, waxed paper, using the microwave oven with ink and plastic wrap, wall paper paste, seaweed, wax crayon, rice, rock salt, egg shells, tissue paper and removing colour with masking tape.

- Oil sticks - ink over oil pastels and then scratched through (as we all did in primary school), drawing with oil sticks, oil stick with oil pastels, oil sticks as sgraffito and oil sticks on newspaper/collage.

- Monoprinting - directly on to canvas, sticking pieces of Cartridge on to small bits of canvas and printing with these after they were dry.

- There were many more such as, charcoal, newspaper and charcoal, I could go on forever.

I am sure many Art teachers have used a lot of these in their teaching, but it was how the students combined these that made their paintings so interesting. It was also very interesting to observe how they fed off each other, as each student trialled something new (a real studio atmosphere). Before they started their paintings, they were all asked to make a small mock-up on Cartridge Paper of their choice of colour schemes,

## SECONDARY ARTICLE CONT

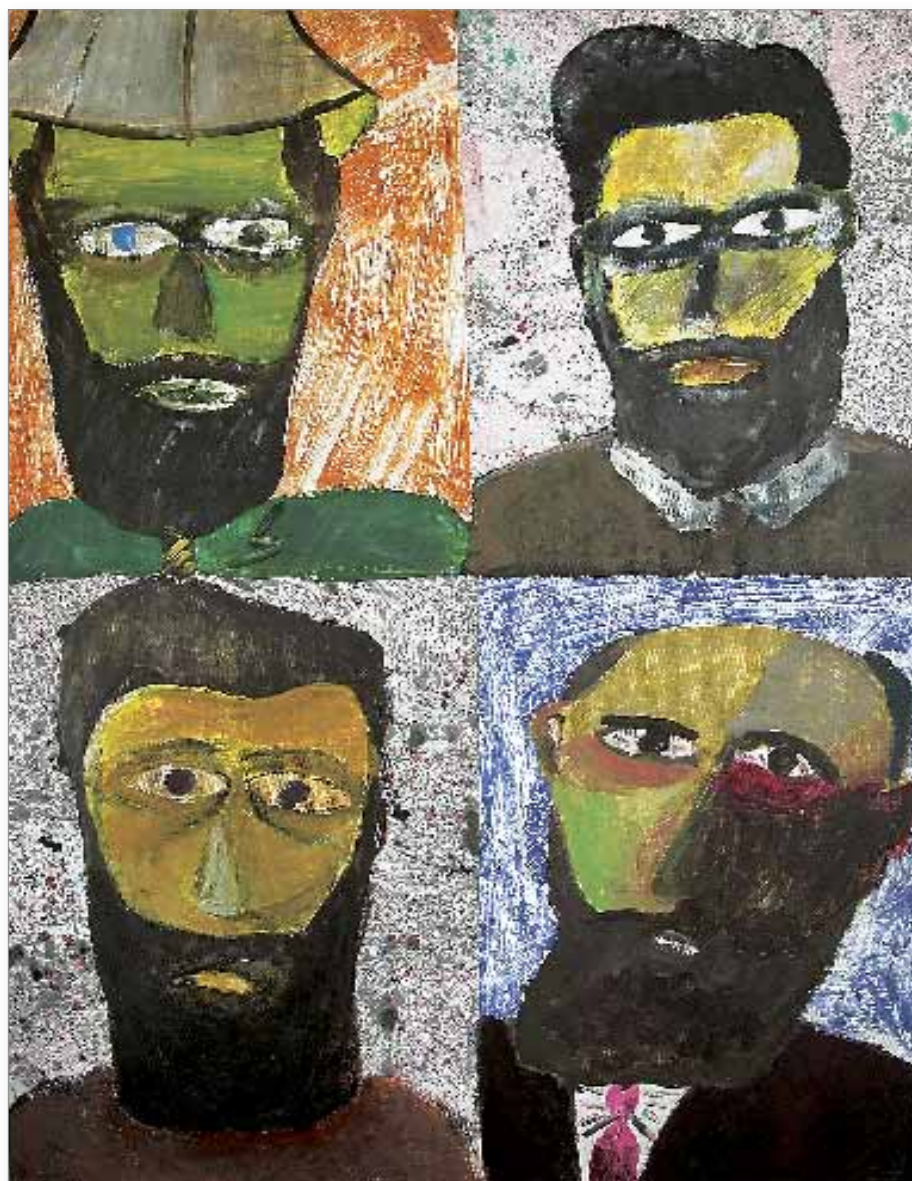


materials and techniques. This gave the students a better insight of how their final piece might look.

Overall, the paintings were a wonderful achievement as not many of the students had worked on canvas before and they were really excited at this prospect. It's sometimes hard to keep students focused and fully challenged throughout a lengthy project such as this one; however, the more they got into their paintings, the more they really enjoyed what they were doing! Many came in at lunch times and recess (before the lesson started), so that they could maximize their output in each session.

If any teachers have any further queries on any particular aspect of this project please feel free to contact me at school on 03 98743422.

*Mary Hill*  
**Mullauna College**  
**Mitcham**



### Need Inspiration?

One of our qualified staff can come to your school and help take the pressure off you. We can assist in a whole range of areas with your art program and show you the latest range of products and ideas. Zart Art supports teachers in Creative Education across Victoria and Tasmania.

Simply email [sales@zartart.com.au](mailto:sales@zartart.com.au) or call Jan Roker on 03 9890 1867 to make an appointment.



## ART EXCHANGE PROJECT

Students from Templestowe Heights Primary School were given the opportunity to work closely with Manningham City Council and the Warrandyte Seniors group, from 'Artlinks' to create a picture story book - 'The Great Artscape.'

The workshops covered a range of writing and drawing sessions. Both seniors and Level 4 students kept a visual diary to draw their impressions of the landscape (near the banks of the Yarra River in Warrandyte) and to write words that described the environment, which would be used in poetry and stories.

During each workshop, stories and experiences were shared and the real spirit of team building was developed in the process.

Without fail, all participants young and old strived for excellence and pushed their creative senses. This Community Book will be shared with fellow students, their families and the wider community.

This opportunity to work with the talents and expertise of the writer and illustrator was tremendous, but more importantly, to embrace the generational exchange and to identify the real sense of belonging in our community is something that our students will hold dear to them.

How wonderful to be given this challenge with my students and to watch their eager faces exceed any expectations, has certainly enriched my journey in Visual Arts Education.

*Sofi Tsolakis*

**Visual Art Teacher**

**Templestowe Heights Primary School**

To read the complete article, please go to our website <[www.zartart.com.au](http://www.zartart.com.au)>



## Zart's Student Gallery

Situated upstairs in the Zart Customer Service Centre is Zart's Student Gallery.

In the Gallery you will find some outstanding visual art work created by students from Levels 1-7. Each term the exhibition is changed so a new display may be viewed over the holidays, supplying unlimited ideas for the following terms.

Photos may be taken to build up your own folio of resources. The gallery also gives the students exhibiting work the opportunity to bring their

families along to appreciate their visual art.

We are always on the lookout for art work to be displayed in our gallery from both primary and secondary levels. If you have any pieces of art work that would be of some interest, please email photos of works to Jan, one term in advance.

Please contact Zart Education for further information regarding the gallery on (03) 9890 1867 or by email on: [jan@zartart.com.au](mailto:jan@zartart.com.au)



## Exhibiting Term 1 2009

On show until the 25th March 2009

**Mullauna College**

**Sidney Nolan Paintings**

**Carey Grammar Donvale**

**Tenzing Norgay Story**

**Dingley Primary School**

**Guardians of the Garden**

**Toorak College**

**Dry Felting**

**Casey College**

**Masks**

**Nazareth College**

**Shoes**

**Kingsley Park Primary School**

**Plaster Faces**

**Rosanna Golf Links Primary School**

**Monoprints**

**Chatham Primary School**

**Great Barrier Reef**

**St. Michael's Ashburton**

**Asian Studies**

**Haileybury College Brighton**

**Puppets and Knights**

**McKinnon Secondary College**

**Wire and Embossed Works**

**Templestowe Heights Primary School**

**The Great Artscape**

**Bulleen Heights School**

**Beijing Olympics**

**Star of the Sea College**

**Fairy Castles**

**Carrum Downs Secondary College**

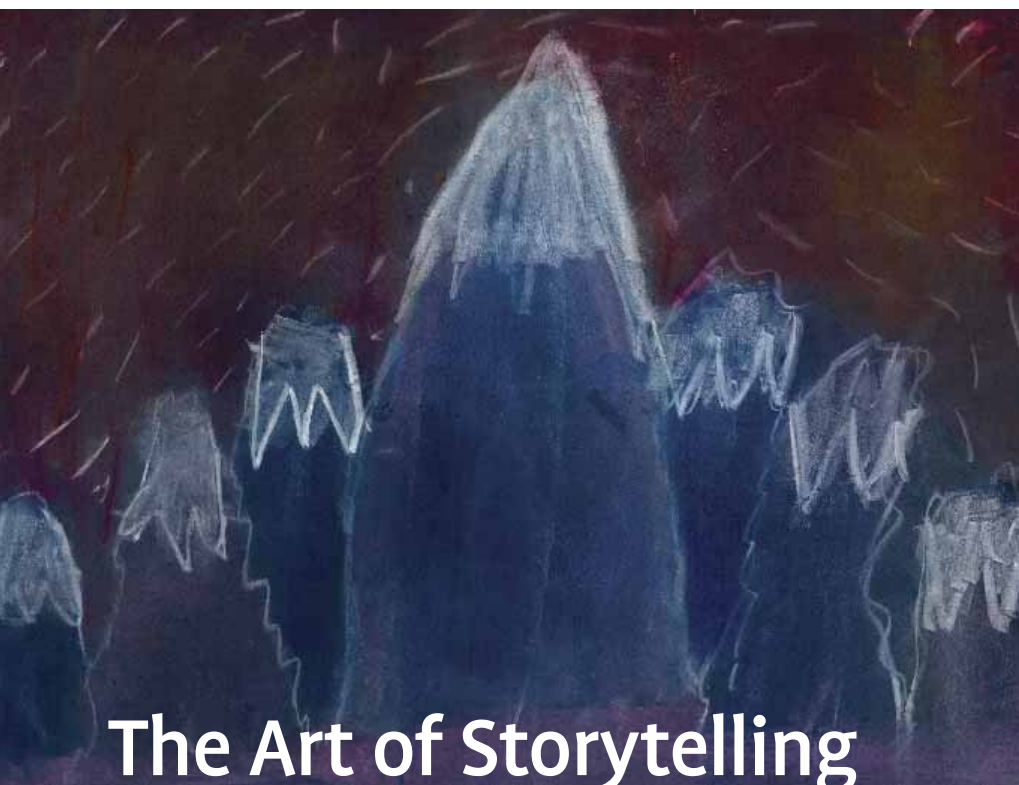
**Pencil Drawings**

**Our Lady of Lourdes Prahran East**

**Tonal Paintings**

See our exhibition on our website  
<[www.zartart.com.au](http://www.zartart.com.au)>





## The Art of Storytelling

Storytelling: The aim of this project in the literary sense has been to have the students become engaged in the whole process of storytelling. This is a journey that we all take as readers, illustrators, authors and passive listeners. There has been a specific focus on words and the art of illustration and the ability of these elements of storytelling to develop our imagination, to inspire feelings and emotions, to take us on a journey both spiritual and actual. A journey into the unknown and the known through imagined worlds and real worlds through autobiographies. The literary journeys we take often offer moral strength through examples. They stimulate our brain through the development of imagined characters and their creative make up and they raise many emotions.

An example of this would be the story of Tenzing Norgay who travelled with Sir Edmund Hilary on his many conquests of Mount Everest. Our Year five and six students studied the story of *Tigers in the Snow* in their library sessions. They discussed the book and developed an understanding of the

related moral issues of the story, the emotions involved in this journey and also gained an insight into how this amazing story was told through the words and images used.

In their library sessions they discussed how the type of medium used for the illustrations successfully supported the text.

The observations by the students took them to another level of understanding about how authors and illustrators blend their talents to create a picture for us. It assists students to become discerning critics of the stories that they read and to understand how the use of words and artistic mediums can engage and inspire us.

They begin to understand the importance of both the choice of words by the author combined with the choice of medium by the illustrator creates a powerful impression for us as the reader.

Students went on to create their own individual interpretations of the landscape of the story in their art sessions. These works utilised the same medium used in the illustrations. We then photographed all of the images

and transferred these into a 3D experience through the use of modern technology.

From the words and illustrations in a book we have engaged the students in yet another translation of the feelings and emotions that come from storytelling. The moving image takes us on a journey through the students work and creates a real experience for the viewer. Linking in the words associated with the students' feelings about this story and its illustrations.

These software programs allow us to tap into a medium that is familiar to the students. If we can engage them in Literature through using IT programs then we are a long way to using a language that they not only understand but are interested in.

They have enjoyed seeing their work in a new format and the images certainly do justice to their actual artwork. The outcome is rewarding for students and gives them a greater understanding about the possibilities of using their computer skills to explore literature.

*Jeanette Jennings*  
**Carey Grammar, Donvale**



# 'Let's get an Artist in our School'

**How often have you seen or heard of the great result a school has had with an Artist in School project and thought what a good idea a similar project would be to enhance your school's Visual Arts program?**

*But where to begin?*

*The project:* do you have an event to be celebrated? Chinese Dragon Boat Festival, Lantern Festival, Olympic Games etc. Do you have an area in your school grounds where a mural or sculpture or art work would enhance the space? Do you have an internal space, wall or foyer where a textile mural or 3D work would look great?

*The media:* is there a media area in your program you want to explore further with your children? Or maybe you feel the need to use a media in which your children need more experience.

The location of your project will be a big factor in making this decision. It goes without saying that a textile mural is usually totally unsuitable for outdoor use but, on the other hand, painting – with the right paint – could be adapted for indoor and outdoor use. Clay structures probably suit outdoors more than indoors.

Sometimes the media you have chosen for the artist to work with will determine the 'where' and the 'what', sometimes the 'where' determines the 'what' and the media. But usually the media determines the artist.

*Budget:* determines the breadth and the depth of the project. A limited budget obviously restricts the length of time your artist will work in your school and how much you can spend on materials, assembling, and installation.

Source ALL possible avenues of

funding for your project before you determine your budget. Speak to Parents and Friends, any affiliated groups e.g. Asian studies, who may be able to contribute, and local Councils will often have schemes where they will contribute funding to an approved project but not all are widely advertised. Make it your business to find out if yours does.

*The Artist:* word of mouth is often a good place to start. Have you seen work in another school which you like? Ring them, access the artist's details, and make contact.

*Zart has a data base of artists wanting to work in schools. Visit the website [www.zartart.com.au](http://www.zartart.com.au), eliminate those artists who don't work in the area you have decided on and make contact with the others.*

Don't underestimate your school community. You'd be surprised at the range of interests and occupations your parents, friends, grandparents have.

*Meeting the artist:* make sure you see some of the work the artist has done in schools. Ask questions and more questions. How many hours a day will they work? Are they Police accredited? Teacher trained with a current registration? If not you will need to be with them at all times when working with the children. Have they worked with children before? In what capacity?

What does the artist charge? How many days will that 'buy' you with them?

Don't forget to be generous when allowing for materials to purchase, assembling and locating the project. Will it need to be framed? Installed in the school grounds, hung from a ceiling?

Maybe you see the use of your Artist in School in a different way. Perhaps you



KOROWA'S RECONCILIATION GARDEN

see the artist working on a project of their own in your art room while the children continue their everyday program. This allows the children ready access to the artist to ask questions and observe them at work. Maybe the artist would work with the children to produce individual works of art for a performance, presentation, display, and fun day such as a Kite or Chinese Dragon Boat day.

There is no formula for getting a project of this type underway but remember the key points:

- Keep your staff informed, involve them every step of the way. Arrange to introduce the project at a morning tea or staff meeting. Timetable changes will be inevitable and you need your staff's co-operation. You want them to be enthused for the project... enough to generate enthusiasm and interest amongst their children for the project.
- Keep the school community informed. This serves many purposes. It advertises and validates your program and helps to raise its profile within the school. It generates interest with parents in what their children are doing in Art... and there is an untapped source of help waiting to contribute – use it.

Good luck – and above all, have fun!

*Lyn Ferrall*

**Zart Education Consultant & Visual Art Teacher**





# Ngalangangpun

## 3 Victorian teachers visit Warmun, WA

Warmun community is situated in the East Kimberley's on Turkey Creek, lying alongside Purnululu National Park (the Bungle Bungles), Texas and Mabel Downs Stations.

This dynamic and stunning country side with its majestic Boab trees and towering ancient mountain range is the heart, inspiration and soul of the Gija paintings. The community consists of about 400 Aboriginal people and their traditional language is Gija.

A unique opportunity to visit Warmun Community presented itself through the friendship of Jude Wigley (Teacher) with Jackey Coyle and Roger Taylor who are the present managers of the Warmun Art Centre and employed by the indigenous community to run their Art enterprise.

Warmun Art is contemporary, unique and the artist's representation of the landscape is distinguishable by solid mountainous shapes in earth colours delineated by ribbons of white dots. They have an astonishing and innate ability to see and paint aerial views of the landscape (bird's eye view) without ever having flown over their individual 'country' or story lines by plane or helicopter.

Warmun artists use traditional ochres and natural pigments hand dug and sourced from the surrounding environments, stony outcrops and secret sites collected on 'ochre dig' excursions.

A range of ochre colours, heavily laced with traces of iron, as well as black (charcoal) and white are ground down using a mortar and pestle, to create a fine powder and sieved. They are then mixed with Aquadhere and water to create a fine gritty textural paint. Yellow and black are often mixed to create a palette of green tones.

Warmun art is bound directly to the land, the story of *Ngarrangkarni*, Gija life - post colonial settlement and dreaming stories are depicted.

The mixed pigments gathered from the environment are painted on to archival-stretched canvases that cannot be removed from the stretcher due to the nature of the thick, sandpaper texture of the paint surface.

The local Gija artists are collected by Art centre staff in the 'Troopie' (Landcruiser) early in the morning around 8 am and brought to the Art Centre 'shed' where they paint in the shade until about 11 am when the heat of the day starts to become uncomfortable.

The atmosphere is magical, often the notes of traditional singing float through the air and the gentle clap of hands adds rhythm to the morning.

Youth art work is nurtured and respected in Warmun and the young artists are encouraged to paint alongside the established artists where stories and traditions are shared and handed down.

This community is famous for celebrated past artists such as Queenie McKenzie, Jack Britten and Rover Thomas. Thomas' Gija dream of 1974 became the series of performances called the Gurirri Gurirri, and is danced by dancers carrying painted boards on their shoulders.

The artists of Warmun exhibit nationally and internationally and are represented in both private and public collections and their art works are highly sought after.

Our first full day in the community was Gija day. This day is a celebration of life, having fun and being alive. The day began at dawn (4.30 am!) with the sun rising over the purple and orange mountains. It promised once again to be a hot day an average of 39°C. We took our boxes of donations from Zart and our much needed water supply to the local oval and set up under the spreading shade of the Bloodwood trees. We were ready for the onslaught of keen and interested locals in the activities we had organized for the day. 8 am arrived ..... waiting ...waiting.... only to find that it was 'Kimberly time' and no one stirred until 10 am.

Shirley Purdie opened the festival with a traditional "Smoking" of the children. This ceremony blesses them and prepares everyone for a perfect day. The children repeatedly ran past Shirley who was clutching a spray of smoke filled gum sprigs. Once caught in her arms, the gum leaves and smoke was repeatedly brushed across their small bodies. Giggles and





laughter from the children and onlookers erupted and became contagious.

Canvas tarpaulins slung among the trees and goal posts were soon filled with Gija people arriving from all over the Kimberley's. Some came from Frog Hollow down the road and Kununurra, but all with a common thread of celebration and the sharing of Gija culture.

It wasn't long before curiosity and interest overcame the shy locals and they started to wander over to see what we were doing there. "Where are you from? What are you doing? Can I make one?" We had Soft Cut lino and a selection of fabric block printing inks, rollers and calico bags. All set for a day of inspirational aboriginal cutting and printing. We discovered very quickly that temperatures of 39°C, metal printing trays and hot wind, are not conducive to printing.

We dampened the calico bags down to help the printing process but found that we only had about an hour in which to print. Both women and children enjoyed the simplicity and ease of cutting the Soft Cut and the direct method of design transfer. Smiles all round when traditional designs were executed successfully. With printing decidedly finished for the day we retreated for the tarpaulin shade with our boxes of wool, knitting needles and crochet hooks. We had brought up with us a selection of

hand-made Beanies ready for interested and once again, curious onlookers. The women were particularly interested as this looked like "Women's business". They were quick to point out that they could knit too, but they did it in the traditional way using their hands and toes. Peggy Patrick – a traditional singer, showed us how to knot a belt and plait and twine head bands with rolled fringes based on the traditional method of making hair belts. Suddenly the tables were turned and we were the ones being taught.

The day came to an end with a traditional bush tucker barbeque of kangaroo, beef, bush turkey, stuffed with gum leaves and once darkness fell, a celebratory corroboree.

The corroboree (Rover Thomas' dream) was performed beside a fire built around a four metre high tree trunk that took the form of a stick-like human torso; the fire soared to at least ten metres into the sky.

The following two days were spent at the Warmun Primary School known as Ngalangangpun. This school is run by Josephite Nuns, an order of Mary McKillop, Mother and Child. It is a co-educational school for about 120 Aboriginal children from Pre Prep to Year 9.

Puppet making was on the agenda for these two days and Jude had been very busy sewing brightly coloured puppets from stretch knit polar fleece fabric.

These were decorated with Beads, Sequins, Joggle Eyes, Feathers and fur.

The children were so excited with their puppets that they invited us back the following day for their break-up Assembly so that they could show them to the rest of the school community.

Prior to leaving for Warmun we had collected sewing machines, wool, fabrics, knitting needles and crochet hooks donated by kind friends from Melbourne and these were welcomed gratefully by the Women's Centre.

Our trip to Warmun has been an exciting, exhilarating and memorable experience. The community welcomed us warmly and gave us many laughs and some fantastic memories. But the overwhelming highlight was the intimate insight that we were given into Gija culture. This first hand knowledge will be an invaluable support for our teaching of indigenous art and culture through our curriculum at our respective schools. An amazing PD experience!

Thank you to Zart for the generous donation, which made it possible to take a quality and rewarding art program to a remote outback community.

*Jane Byrne, Jude Wigley and Virginia Harding*

To contact Warmun Art Center  
< [www.warmunart.com](http://www.warmunart.com) >

# DRAGONS

## Using DREAMER Steps

### DISCUSSION

Use this time to brainstorm what is known about mythical creatures in literature, music, dance, drama, celebrations and other Art forms. Read ancient Myths from various countries. Create your own myths that involve dragons. List types of mythical creatures and where they originate. Describe features of dragons and mythical beasts.

### RESEARCH

Use the internet / library to research mythical creatures and stories from different cultures. Look for symbols of dragons that might differ. Discover how Asian dragons differ from Western dragons. Do dragons mean different things to the cultures of East and West? What does the Dragon symbolize in Chinese traditions?

### EXPERIMENT

This is the time to explore line, pattern, shape and colour to create mythical and dragon like features. Focus on different parts of the dragon or creature, break it down into shapes etc. Explore monoprints, collage, modelling and construction to shape mythical beasts.



### ART MAKING

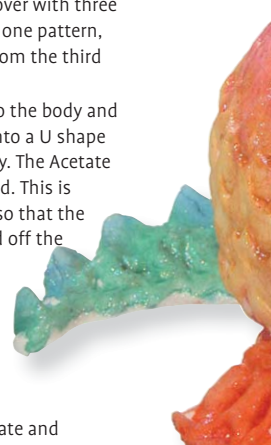
#### Black and White Dragon

1. A sheet of Cartridge Paper is covered with thin and thick swirling black lines for a background. The patterned paper is then glued or taped to a black Pre-Cut Mount.
2. A sheet of black Cover Paper is covered with a pattern using a white Signo Gel Pen.
3. The body and tail is then cut out of the patterned paper and the students ask to swap the paper they have left over with three classmates. A head is cut from one pattern, wings from another and feet from the third pattern.
4. The feet and wings are glued to the body and a small strip of Acetate, bent into a U shape is taped to the back of the body. The Acetate is then taped to the background. This is repeated with the head shape so that the body and the head are elevated off the background.



### Monoprints

1. Roll paint on to a sheet of Acetate and ask the students to use their fingers to make markings in the wet paint. A sheet of paper is placed over the wet paint, face down and the palm of their hand is used to smooth over the back of the sheet. The sheet is peeled off the acetate and set aside to dry. This process is repeated using different coloured papers and paints to share with a classmate.
2. A large sheet of black Cover Paper is covered with Dry Pastel markings as a background.
3. The different body parts of the dragon are cut from a variety of the printed papers and then collaged on to the Dry Pastel background.



## Dragon Mask

1. A sheet of A3 Cartridge Paper is covered with marks made with Oil Pastels and highlighted with Metallic Oil Pastels.
2. A head shape of a dragon is then cut out from this sheet and scales and eyes are collaged on to the head shape with a combination of the left over paper and Metallic Pattern Paper. A Poly Ball cut in half are glued on to the eye shapes and lengths of Metallic Wire Cord are glued on for whiskers to complete the head. This could be glued down on to a sheet of cardboard and formed into a mask.



## Modelled Dragons

1. Model a piece of Paper Magiclay over a Poly Ball to transform the shape into a mythical creature with a body that shows texture and pattern. Sequin Leaves and Beads may be added for features. The modelled dragon may be painted with Ocaldo Blocks and brushed over with Liquid Glitter to add some sparkle.
2. Corrugated Cardboard and papers may be used to create a castle for the dragon.



## Construction – Mythical Creatures and Dragons

1. Create a large cone from a semi-circle of Pasteboard and use staples to fasten the shape. Cover the cone with triangles of printed metallic papers, Metallic Fabric Netting and Metallic Foils in a layering technique to look like scales.
2. A Glitter Sticking Piece may be filled with Nylon Filling to create the creature's head. Felt, Pom Poms, Metallic Wire Cord and Sequins are used to add features to the face. The head is attached to the body by pulling the end of the Sticking Piece through the top of the cone and taping this end to the inside of the cone.
3. A length of Armature Wire is threaded through a Coloured Sticking Piece and shaped into wings. The wings are then attached to the back of the creature.
4. Metallic Corrugated Card legs and tail are added to the creature. This is a time to explore the different methods of joining materials together in order to secure the shapes.

## EXHIBIT

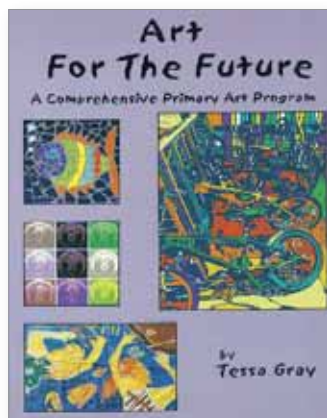
Imagine the school corridors full of mythical creatures and dragons from all age levels. Create a sound track of noises that these creatures might make to be played throughout the recess and lunch breaks.

Intersperse the 3 dimensional creatures with the 2 dimensional artworks to display the vast number of skills being taught in the Visual Art room.

## RESPONSE

Did the display of mythical creatures, evoke the feeling of being watched as you walked through the exhibition? Did the students capture the different features of these creatures? Did the students share their research findings with the class? How did this help in their art making? Were there any problems encountered in drawing, joining, constructing, or painting these creatures? How were the problems resolved?



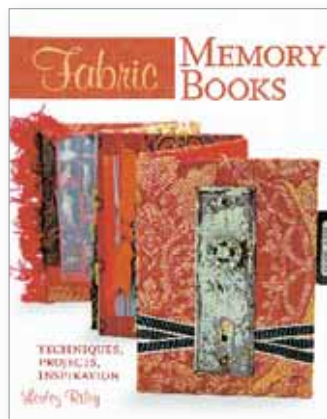


## Art for the Future

Tessa Gray

The mouse is the new medium. The artist can create, colour, distort, pixelate, polarize, blend and texturise – with just an index finger. The future of art will certainly have a computer component. Explore the Internet, download free software, view exciting examples and ideas from around the world. There are tips for taking and using digital photos, making puzzles, stamps, mosaics and animations. There are also projects that centre around more traditional art skills. Students can make a digger out of cardboard boxes, design a teapot or make a whole fish imprint on hand-made paper. Nautical themes; Still Life arrangements; Pets, Animals and Fantasy Creatures; cars and bikes.

82 pp..... **\$34.50** \$37.95



## Fabric Memory Books

Lesley Riley

Combine your love of crafting, fabric, and reading to create unique volumes for preserving your memories. The 24 projects feature a variety of binding methods as well as inventive techniques like transferring photos on to textiles. They will provide the starting point for your own distinctive designs.

127 pp ..... **\$22.72** \$24.99

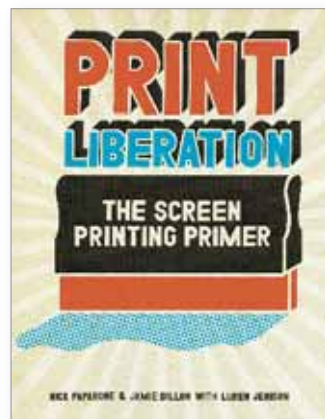


## Canvas Remix

Alisa Burke

Acrylic painting technique marries the hot aesthetic of graffiti and takes canvas way beyond the stretcher bars. Strong colour, bold lines and multiple graphic layers combine to introduce more than 30 techniques and projects using paint and canvas. Create designs with hand-carved stamps, adding text, image transfers and more. This book provides some of the fine art instructions for those wanting to take collage work to the next level, while keeping the work fun and freeform with the look of graffiti.

128 pp ..... **\$36.35** \$39.99

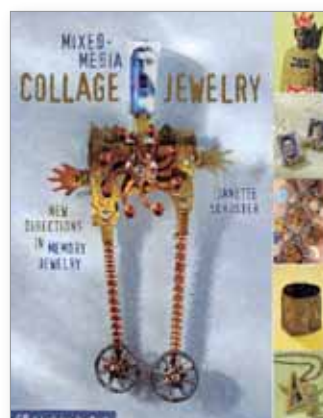


## Print Liberation

Nick Paparone & Jamie Dillon with Luren Jenison

Print Liberation will teach you how to screen print with readily available materials and easy instruction. You will start by learning the history of the craft accompanied by graphic illustrations. Then, step-by-step photographs walk you through the ins and outs of all the main screenprinting techniques, including printing on dimensional surfaces, such as walls.

141 pp..... **\$36.35** \$39.99

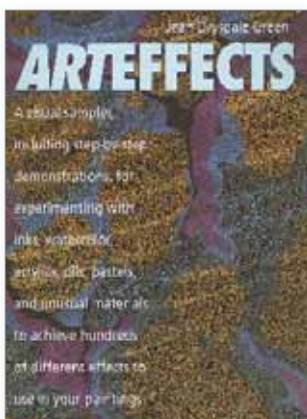


## Mixed-Media Collage Jewelry

Janette Schuster

Collage is the perfect technique for creating unique jewelry with special keepsakes as focal points, from family heirlooms to vintage finds. This unique guide shows how to combine collage with stamping, wire wrapping, soldering and other techniques on a varied mixed-media memory projects. This book will show you how to preserve your memories and tell your own story on mixed-media collage jewelry of your own design.

144 pp ..... **\$27.26** \$29.99

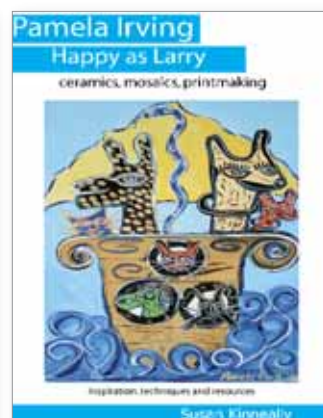


## Arteffects

Jean Drysdale Green

Arteffects is divided into five sections that cover the most-used painting mediums. Each section begins with a general discussion of the specific mediums unique properties, physical make-up, and methods of application. This book is full of media explorations, discovering the effects that may be achieved when different media is used with one another. Over 400 full colour examples of effects.

208 pp ..... **\$54.50** \$59.95



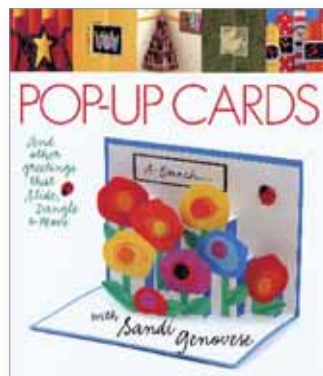
## Happy as Larry

A DVD about the art of Pamela Irving

By Susan Kinneally

Although broadly defined as a ceramicist, Pamela Irving works across a variety of media. Her work expresses a cheerful Australian larrikinism along with a more thoughtful response to contemporary mores and ideas. This DVD by Susan Kinneally traces Pamela's work and through it provides teachers and students with inspiration and information on the techniques that Pamela employs. It is an invaluable resource for schools and teachers of all levels.

128 pp ..... **\$35.00** \$38.50



## Pop-Up Cards

Sandi Genovese

This book uses paper crafting techniques on greeting cards with fun interactive elements, including pop-ups, suspended motifs, accordion folds, sliding panels that reveal hidden messages, and more. These cards will be works of art the recipient will want to treasure.

128 pp ..... **\$36.35** \$39.99

# EXTRA

Term 2 2009

Registered by Australia Post Publication No. 327687/00003



## Serpent Installation



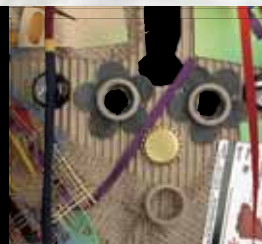
### Artist in Residence

Two community focused artist in residency projects situated out on a farm.



### Primary Article

Read how one Primary School has introduced its students to local artisans.



### Visual & Performing Arts

Activities for backdrops, costumes, hats and masks!

articles • gallery • art events • PD • new products • activities

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## Zart Extra

ISSN 1448-8450

Zart Extra is published quarterly by Zart Education, a division of Zart Art Pty Ltd. This publication is mailed prior to the first week of the term issue date. This newsletter allows art teachers/co-ordinators to learn about what is happening in art education and what other art teachers are doing. You will find information on new art techniques and processes, the latest materials and resources on the market. Please note, all prices quoted are valid for the duration of the current term only and are subject to change without notice. The insert of the newsletter provides details of our term's workshops, so teachers can then contact us and book into the workshop.



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## Zart Art

Supporting teachers in creative education

Zart offers an extensive range of fine art materials, resources, craft and technology supplies. You will find competitive prices and efficient and quick service.

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[www.zartart.com.au](http://www.zartart.com.au)  
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Administration Hours:  
Monday – Friday: 8.30 am – 5.00 pm

Customer Service Centre:  
Monday – Wednesday & Friday: 8.30 am – 5.00 pm  
Thursday : 8.30 am – 7.00 pm  
Saturday: 8.30 am – 2.00 pm



## • arts • education • events

## Events at Zart Term 2



This term Zart begins the lead up to “Book Safari”, the Children’s Book Council of Australia theme for Book Week 2009. Workshops celebrating

Book Week will commence in June at Zart, metropolitan Melbourne, country Victoria, Tasmania and Canberra. Go to our insert to see where a workshop is being held near you. The Customer Service Centre will be working towards hosting the Annual Expo day in July with ongoing product demonstrations leading up to the big day on July 10th. Come in to see the display take shape throughout the term.

## Events in the Arts

**The Gallery Ark** has been designed for children and aims to encourage a sense of curiosity, whilst also presenting some of the treasures of the NGV collection.

Geelong Gallery until April 26

McClelland Gallery + Sculpture Park May 10 – July 19

Bundoora Homestead Art Centre August 7 - 13 September

Horsham Regional Art Gallery Dec 22 – Feb 28 2010

**Top Arts** Ian Potter Centre NGV March 25th – June 14 2009

**John Brack** Ian Potter Centre NGV April 24th – August 9 2009

**Salvatore Dali Liquid Desire** NGV June 13th – October 4 2009



## Inspiration...

TarraWarra Museum of Art is located in the beautiful Yarra Valley wine region, in the foothills of the Great Dividing Ranges, just one hour north east of Melbourne. The museum, opened to the public in December 2003, is the first privately funded, publicly owned significant visual arts museum in Australia.

The museum houses a collection of Australian art featuring prominent artists whose works have shaped the development of modern art in Australia. A selection of works is made available for viewing each year in temporary themed exhibitions, focusing on particular facets of the collection, combined with contemporary installations and other special shows mounted to coincide with the different seasons. TWMA operates an Education programme which works in partnership with teachers to integrate concepts about contemporary art and the creative process into their curricula and teaching practice. Interactive guided tours for Primary and Secondary students, one day Professional Development workshops and special ‘behind the scenes’ viewings of artworks, all conducted within the VELS and VCE guidelines are available throughout the school year.

For further information phone Julie Skate, TWMA Education on 5957 3100, or email [museum@twma.com.au](mailto:museum@twma.com.au)



# *Serpent*

## An installation inspired by ceramic forms of Thancoupie

ICA Casey College is currently in its third year of operation and offers Visual Arts to students from Prep to Year Nine. Positioned in a growth area in Melbourne's south region, the College will continue to expand, eventually catering for students in Year 12 by 2012.



## SECONDARY ARTICLE CONT

The 3D Studies unit of work was undertaken by the Year Seven students and integrated effectively with their Humanities topic of Deserts. Doubling as their Humanities teacher, I was able to link certain terminology appropriate to both units, especially as they were studied concurrently during the term.

The students, having come from a variety of schools within the region had limited Visual Art experience so a unit enabling beginning skills with the clay medium was devised. We began by observing and discussing the artwork of Thancoupie - an Australian Aboriginal ceramic artist - the elements of design within her work and the cultural context. A DVD on clay play was shown, enabling students to comprehend the three methods of creating forms (pinch, slab and mould) followed by practical demonstrations of the pinch technique, slide shows and actual examples of past students' work. Additional theory, discussions and ceramic terminology also accompanied the lessons as well as focus on safety with materials and techniques.

Then came the designing/planning of the marks made as surface decoration on the eggs. The students were asked to draw a

rectangle in their Visual Diaries of 15 x 20 cm. Within this space, an S bend contour was lightly drawn in pencil in a diagonal fashion, as a starting point. This encouraged an organic design and limited the students making symmetrical compositions. From there they extended the design and explored the space using rhythmical lines, creating shapes and patterns, keeping in mind an organic, flowing outcome as it was to be eventually transferred to a 3D organic shape.

Two halves of the egg were created using the pinch method, followed by joining, using the slip and score method and smoothing of the 'equator' line. The students were instructed to 'wrap' their designs around the egg by following their plans carefully and incising the lines into the surface using a sharp graphite pencil. I have found these to be the best and cheapest tools for the job and also excellent for making stipple marks. Additional loop and ribbon tools were employed to subtract and carve lower areas. Additional clay was used to create areas in relief. Other successful marks were created by found tools such as the inner plastic tubing of a pen, objects found from home etc. Whilst manipulating the clay, the students realised the link between



their studies on Deserts and their 3D forms – they commented that mesas, gullies, longitudinal dunes etc. were being created within their designs on the clay surface.

Once dried and bisque fired, the students selected an oxide colour, applied it with a "daggy", ruined brush (due to the stabbing method employed to enable the oxide to penetrate the stippled and incised areas) and wiped the oxide from the raised surface with a sponge. This was time consuming as it required repetitive action to really get the surface clean to reveal a contrast with the dark oxide in the incised areas.

A further firing occurred to 'cure' the oxide on to the clay and once the eggs were returned to their owners, there were some very surprised, delighted and proud students. In addition to the egg, the students created a base or stand that echoed the designs on the surface of the clay.

Students evaluated their experiences, outcomes and success at the end of the unit before submitting their final 3D folio and Visual Diary. The Serpent evolved as a means of displaying the students' works collectively, under the stairwell in the College foyer and since we'd studied flora and fauna of the deserts, it seemed apt to display their eggs in such a manner. The contrast of textures between the sand and clay delighted all who entered the building and it became one of those superb tactile experiences/visions that elicited many favourable comments indeed from visitors, students, parents and staff alike.

*Petra Glaser*

**Visual Art Specialist  
ICA Casey College  
Narre Warren South**



# Street Art

With an increasing presence of “Street Art” surrounding us, it has become a hot topic of conversation, where it has tied in particularly well with last years Environment theme, and this term’s “Rules & Government” theme. The main question asked was, “What is acceptable street art?”

I had spotted a couple of interesting graffiti faces – one on a wall in Brunswick (and a similar one in Richmond), with another on a footpath in Northcote. Even the logo for Max Brenner (the chocolate man) had used the technique common with all these images – they were drawn as a continuous line or used few individual lines.

For their art piece, students were asked to replicate an alley wall; grimy, gloomy, messy, or with contrasts in light and shade. Sponges were used to apply paint in a variety of ways such as using faces, edges, dragging, dabbing or blending. The remainder of the first lesson provided an opportunity for students to practise drawing faces without lifting the pencil off the paper.

The 2nd session students used chalk pastel to shade in a silhouette of their face. Colour was built up by sealing and re-shading at least 3 times. Students were encouraged to choose a contrasting coloured Posca marker to draw their face “line” and could “tag” their work.

One student’s response to his finished piece was “This is so awesome – it’s something I actually want to take home and keep!”

*Chris Richardson*

**Visual Art Teacher Level 4 (Grade 5/6)**  
**Albert Park Primary School**



## Zart's Student Gallery

Situated upstairs in the Zart Customer Service Centre is Zart's Student Gallery.

In the Gallery you will find some outstanding visual art work created by students from Levels 1–7. Each term the exhibition is changed so a new display may be viewed over the holidays, supplying unlimited ideas for the following terms.

Photos may be taken to build up your own folio of resources. The gallery also gives the students exhibiting work the opportunity to bring their

families along to appreciate their visual art.

We are always on the lookout for art work to be displayed in our gallery from both primary and secondary levels. If you have any pieces of art work that would be of some interest, please email photos of works to Jan, one term in advance.

Please contact  
Zart Education for further  
information regarding the gallery on  
(03) 9890 1867 or by email on: [jan@zartart.com.au](mailto:jan@zartart.com.au)

## Exhibiting Term 2 2009

On show until the 17th June 2009

**Mullauna College**

**Year 12 work**

**St Leonard's College Bangholme**

**Picasso Vases**

**Kingswood College**

**Family Tree**

**MLC**

**Flowers**

**Casey College**

**Serpent**

**Our Lady of Sacred Heart Bentleigh**

**Lino Prints**

**Assumption College**

**Artist Books**

**Cranbourne Secondary College**

**Scratch Art Dragons**

**Chatham Primary School**

**Landscapes**

**Canterbury Primary School**

**Totems**

**St Leonard's College Brighton**

**Dry Felting & Prints**

**Caroline Chisholm Catholic College**

**Animated/Manga inspired paintings**

**Killester College**

**Texture Studies**

**Montrose Primary School**

**Wire Faces**

**Our Lady of Good Counsel School**

**Colour Mixing**

**Albert Park Primary School**

**Street Art**

**Cranbourne West Primary School**

**Faces**

**Overnewton Anglican College**

**Portraits**

**Richmond West Primary School**

**Bushfires**

See our exhibition on our website  
<[www.zartart.com.au](http://www.zartart.com.au)>

CRANBOURNE  
WEST  
PRIMARY  
SCHOOL



OVERNEWTON  
ANGLICAN  
COLLEGE



# The design brief

Have you ever wondered what goes into designing a new product? Take a behind the scenes look at our Creatures Kit.

When developing a new *by Zart* product we must understand the needs of our customers. Our second focus is to offer teachers an educational component. We then plan, meet, discuss and explore a multitude of ideas to come up with one overall concept. Below is the journey of our new Creatures Kit from concept to fruition.

## Concept

- Construction, modelling collage focus
- Target Primary Schools & schools without an art teacher
- All in one kit with materials and activities
- Theme

## Aims

- Value for money
- To give art and classroom teachers a starting point for activities.
- Provide art activities appropriate for the classroom
- To include a variety of techniques and materials for teachers to develop a unit of work.
- To provide the teacher with a box containing sufficient materials for an entire class of students to use to create 2 and 3 dimensional creatures.
- Easy reordering

## Product Development Brief

With selected materials create as many different creatures using a variety of techniques suitable for Primary age students. The activities would need to explore the skills related to collage,

modelling and construction: cutting, joining, overlapping, attaching and decorating.

## Testing

Teachers and students at Holy Spirit School, Ringwood were given a test kit to work with in December 2008.

## Response

"The kit offers a great variety of activities appropriate to grades one and two. Able to complete the activities with success and some children were able to find new ways to use the materials. Easy to follow instructions and provided extension ideas. Materials provided require a range of construction and collage skills. The activities could also be used across curriculum."

## Result:

A complete classroom kit of materials with a teacher booklet giving 9 suggested activities for P-6 students based on creatures. Extension ideas included with each activity.

## The Product:

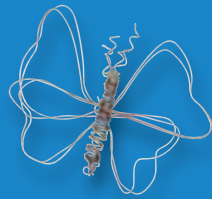
- Teacher booklet
- Reorder form
- materials:
- Florist Wire Rainbow, Poly Eggs, Paper Magiclay, Joggle Eyes, Craft Fun Foam Sheets, Mosaic Cardboard Squares, Corrugated Wave Card, Mesh Tissue, White Card, Adhesive Paper Squares

## The Product:

Kit KIT008  
Each..... **\$124.79** \$137.27

**Now Available!**

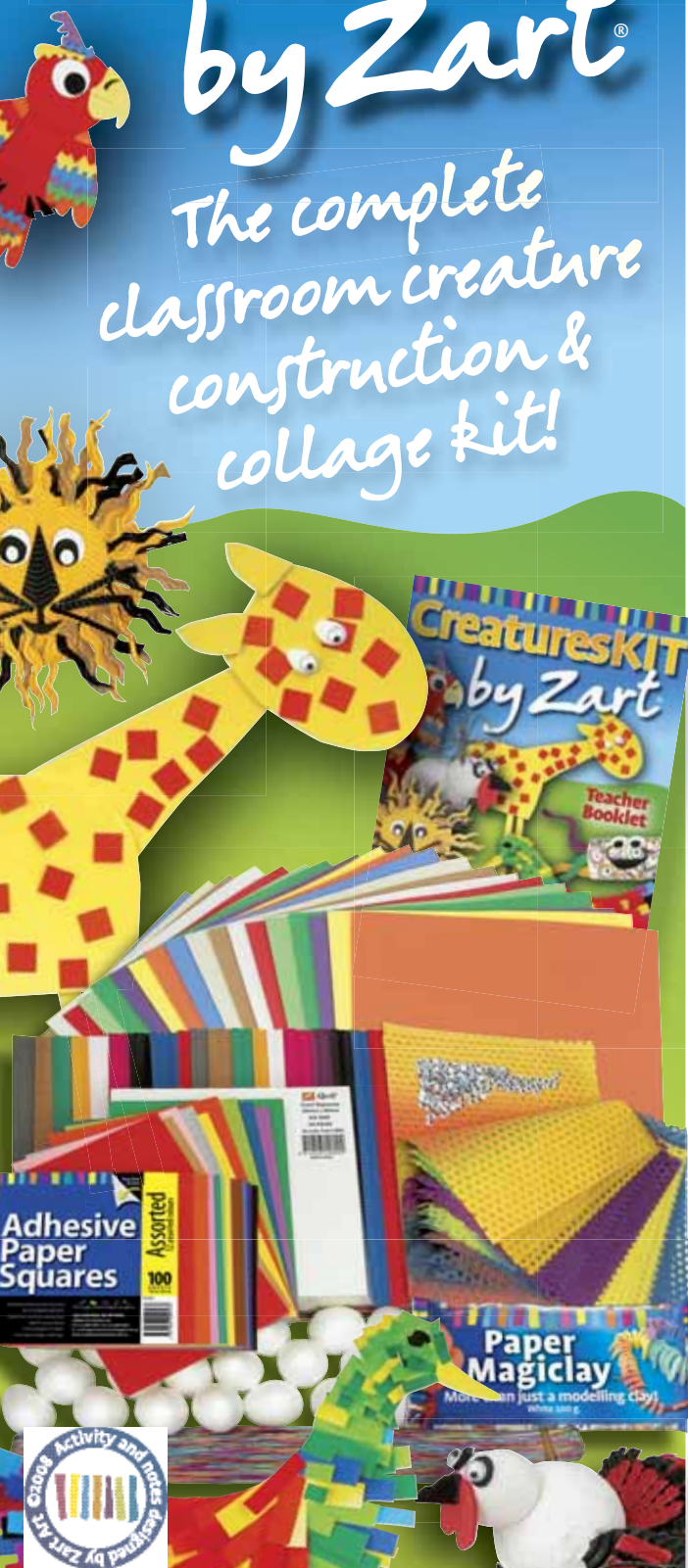
**Value  
Pack**



**CreaturesKIT**

*by Zart®*

*The complete  
classroom creature  
construction &  
collage kit!*





FROM LEFT: MASTER POTTER, TED SECOMBE AT WORK. (PHOTOGRAPHED BY HEATHER HYSTED.), NIK CROCKER PREPARING FOR HIS DRUMMING WORKSHOP, ARTIST TREVOR OPRAY INVITED STUDENTS TO HELP WITH A FEW BRUSHSTROKES ON THIS OIL PAINTING, ARTIST, LIZ CADZOW SKETCHING INTENTLY.

# artistry

Imagine introducing sculpture to students as they watch the craftsmanship of a metal sculptor using the heat of a fire to soften metal and then see it transformed into desired shapes through the use of tools and the artist's skill, and maybe to even have a turn themselves.

Imagine seeing the mesmerising skill of a master potter as he becomes one with his wheel expertly shaping his clay into functional art pieces. Being able to observe his technique, ask questions, and appreciate the artist's dedication and highly tuned skills, discovering where this art form has taken this internationally renowned potter.

Envisage being able to absorb the energy and rhythm of drumming workshops and to enjoy singing accompanied by the guitar and flute. To discover a musician's journey to his chosen instrument, the Celtic harp, and enjoying the peacefulness and tranquillity of his music and also having the chance to strum this lovely instrument.

Imagine children being able to see people's passion as they work with threads and textiles. To view a colourful and inviting display of lovingly created quilts, hand-made garments, dolls and soft toys. Seeing wool transformed into yarn with hand held spindles and spinning wheels. Being fascinated by the delicate art of crocheting, watching the process of felting, seeing weavings

take shape on large looms and people busily at work on patchwork creations.

To see an artist take a painting from a bare canvas to a finished art piece and to be able to watch this process unfold. Discovering the artistic language, the techniques the artists employ; materials and skills relevant to their particular field. Learning about what inspires the artists and how they interpret their subject matter and the world around them.

Imagine being introduced to the fanciful realm of film and stage through the special effects of a make-up artist working in these fields. To take a venture into the theatre arts as children experience a performance by a comedian, who has them in fits of laughter. Likewise, enjoying the antics and comedy of an array of puppets expertly presented by a puppeteer, ventriloquist and magician.

Visualise learning about the tools and work of a gold and silversmith as she designs and creates jewellery. To be introduced to lead lighting, printmaking and ceramic tile decoration, and watching a photographer manipulate images using computer technology. Imagine relaxing and listening to dreamtime stories and being able to explore the koori craft of basket weaving with an aboriginal elder.

All of this occurred at Healesville Primary School in 2008, during a school based community arts event, featuring

artists in residence; a concept and initiative of the arts committee at the school. Visual and performing artists were invited into the school to be part of an Open Community Arts Day.

Close to thirty artists were involved and together they presented a wealth of learning opportunities. The children were able to see and interact with the artists at work as they demonstrated their skills, enthusiasm and passion for their art forms.

As this was the first time we had tried this concept we relied heavily on goodwill and community support. We were overwhelmed by the assistance we received from artists as well as grateful for the support of other community representatives.

Children were introduced to new arts disciplines and experiences, gained insight into the life of an artist as well as a greater awareness, appreciation and understanding of the role of arts within the community. Teachers, parents, students and artists have all praised the success of this arts initiative.

The event took lengthy planning but the outcomes made it all worthwhile. *Artistry* will definitely be on the agenda for future years.

*Lillian Triffett Walsh, Rosie House  
& Kerry Thomas*

**(Arts Committee 2008)  
Healesville Primary School**

# “I dream my painting, & then I paint my dream” Vincent Van Gogh

## *Happy 21st Birthday Zart Art!*

I bet you think you know this story. You don't. The real one, the one about the name of the company hasn't been told. Rex, the owner, was walking through the bushland of Beechworth when he confided to his friend, Kate Hart that he had always wanted to have his own business. Not any sort of company, but one that was different, one that was “arty”. “Well, do it!” was her forthright reply. So a business was born. Still on their walk, they bantered, played with words and arrived at a spot where there was a z in the valley. That was it! “Zart Art” came into being!

With the support of friends, a love of art and a good business mind, Rex started off in a corner of a friend's factory and moved on to share a warehouse (some may remember the other half housed a big boat). From there Zart Art grew and grew. Today it is a major art supplier to schools and other institutions in Victoria, interstate and overseas.

We didn't want to be “just” an art shop selling art products. We wanted to be different. So what sets us apart? We aspire to evolve and be innovative and practical. We also “give back” by supporting teachers in art education. Yes, a good deal of our resources are ploughed back into education through the support we provide teachers via our newsletter, education service, student art gallery and evening with an artist program. All that we do is self-funded and our greatest advocates are teachers and principals who come from far and wide for training.

As an education service providing support for Visual Arts education, we would like students to be provided with a balanced school program which provides regular aesthetic experiences to nurture their intellect, their senses

and their spirit.

We actually believe in the worth of art education. Art is still one of the few areas of the curriculum that promotes sensorial learning. Touching, seeing, hearing, smelling and tasting involve the active participation of individuals. Sensory deprivation leads to development of individuals who are not just dull in use of senses but those who lack enthusiasm to explore and investigate their environment.

The challenge for teachers is to nurture the enthusiasm, confidence and lack of inhibition of the young so it does not dissipate. Art education also extends students in new skills and problem solving strategies. It brings out differences that make up each individual's unique personality. It provides students with the opportunity to express themselves in another language, a language of the heart and spirit.

Art education is an ideal way of equipping students for a changing world because it demands flexibility, diversity, creativeness, feeling and questioning. It is the self-reliant thinkers who will lead the world. Zart Art recognises this and, along with our fantastic staff and an incredible team of art consultants, we go forth with educators and offer joy, respite and balance to the curriculum and deliver programs we believe in.



OUR FIRST WAREHOUSE!



WELCOME TO ZART!



THE BOAT IN THE CORNER OF THE WAREHOUSE!

THE SECOND  
EDITION OF OUR  
ZART EXTRA!



# EXPO

Come along and experience  
a journey through time on  
this educational and  
exciting day.

**Zart's Annual Open Day**  
**July 10th 2009**  
**Time: 9am–4pm**

#### WHAT'S ON:

Be quick to snap up a bargain or two –  
we will be offering a range of products  
on special, some below cost, samples,  
seconds and surprises!

**Free Product Demonstrations:** Our theme  
for the day is “About Time”. Join our  
team in constructing a Time Machine to  
hang in the foyer of the Customer  
Service Centre. Enjoy free hands-on mini  
workshops with our team using a variety  
of media and techniques in exploring  
aspects of our past, present and our  
future in creating imaginative and  
factual artworks. See how this theme  
can extend beyond the art room.

*Tea and coffee will be available throughout  
the day.*

#### DEMONSTRATIONS “ABOUT TIME” 2009

- Big project – Time Machine
- Clock making ·Watch band designs
- Jewellery using clock cogs and wheels
- Surrealism artworks ·Time capsules
- Embossing clock faces ·Travel journals

All the above demonstrations and workshops are  
being held between 9am -3.00pm as an ongoing  
programme.

About Time

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Box Hill North  
Victoria 3129

P: 03 9890 1867

F: 03 9898 6527

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# Artist in residency

Two community focused artist in residency projects situated at Myuna Farm Dandenong.



## Myuna Totem Pole Friendship Garden

DLC, Myuna offers a 12 week program for students not experiencing success in mainstream schools within the Southern Metropolitan Region that helps connect them to peers, adults and the community. The Totem Pole project was about providing the young people with a lasting reminder of their time at Myuna. This project went for twelve weeks and involved a large time commitment for all involved.

It was a large and challenging project for these students. They learnt to stick to a large project through to completion and to have the sense of fulfilment of leaving a lasting piece of quality work at Myuna.

The long term plan is that future groups will add new mosaic pieces to the garden as a growing part of this valuable learning initiative. The totem pole was nick named our 'Guardian Angel' as the wings spread out across the entrance to the garden.



## Mosaic Pathway Project

Students from the five primary schools developed initial ideas for the mosaic pathway based on the theme of healthy lifestyles and drug education. The idea was to keep a positive feel to the image and encourage affirmative approaches such as healthy choices, friendship and exercise rather than focusing on drug images. Cheryle selected images from these designs to use to draw up a colour scale image of the pathway in term 3, 2008.

This unit of work encompassed both individual and group work, and allowed for a variety of skills to be developed, and students from most levels of the school to participate.

This pathway is due to be completed by the end of term 1 2009 and is part of major curriculum innovations within the Doveton Endeavour Hills Cluster Schools initiative as part of the SCADE project.

Co-ordinating the changing groups and the different teachers involved from each school was both a challenging and positive experience. Students ranged in capability and interest level and the challenge was to find tasks that fitted the students. This was a very different setting and was about collaboration and flexibility in approach. Powerful learning stories

**Cheryle Bannon** is a practicing artist and a part time teacher at Dandenong High School. In 2008 Cheryle worked on two artists in residency projects at Myuna Farm with two very different groups. One group involved working on the creation of a totem pole for the new friendship garden at Dandenong Learning Centre Myuna which is an alternative setting for disengaged youth. This involved working with a small group of eight students and the Myuna staff. The other project involved working with five Doveton and Endeavour Hills primary schools: Chalcot Lodge, Doveton Heights, Doveton North, Eummemering and James Cook Primary School and one secondary school, Endeavour Hills SC, on the School Community Approaches to Drug Education (SCADE) mosaic pathway project.

Go to [http://www.zartart.com.au/html/extraarchives/zartextra\\_2009/zartextra\\_t209.html](http://www.zartart.com.au/html/extraarchives/zartextra_2009/zartextra_t209.html) for a full description of both projects accompanied by photographs.

emerged throughout the project.

These two very different mosaic projects offered vastly different challenges in mosaic techniques and technical issues that needed to be resolved along the way. The team approach taken within these two major projects has created a deep learning platform for all involved. The most powerful part of this learning was the relationships that were built between the students as they worked through a range of processes. A dialogue of understanding developed between the students through the collaborative student centred journey. The power for me as an artist in residence was to be part of a much larger team of teachers and students who were working together for a common goal. The finished projects reflect the passion and commitment offered by all those involved in this project. Both the 'Guardian Angel' and the Healthy Choices pathway hold positive messages that help build the students self esteem as they look at what they have achieved and can now share with their community.

*Cheryle Bannon*  
**Artist and Teacher**



# Visual and Performing Arts

School performances come around all too fast each year, usually with very little time allowed to create the costumes and backdrops. Zart Art has created four possible themes that may be incorporated into your own production or used as visual art units in their own right. We present the mask making component of this unit on this page but please refer to our website for the matching costumes, hats and backdrops.

<http://www.zartart.com.au/html/activitiesmain.html>

All products used in these activities are available through Zart Art - refer to your 2009 Catalogue for more information.

## Recycled Mask

1. Cut a mask shape out of Corrugated Card that will fit the face. Cut out the eyes and nose cavities.
2. Cut a Cardboard Weaving Base into quarters and spray paint them in different colours. The quarters may then be woven with any lengths of weaving media.
3. Glue on to the Corrugated Cardboard mask shape, pieces of frayed Hessian or Natural Mesh. These may be woven into as well.
4. Glue the woven Cardboard Weaving Base quarters around the mask.
5. Glue on the chosen recycled objects to accentuate and decorate the mask features.



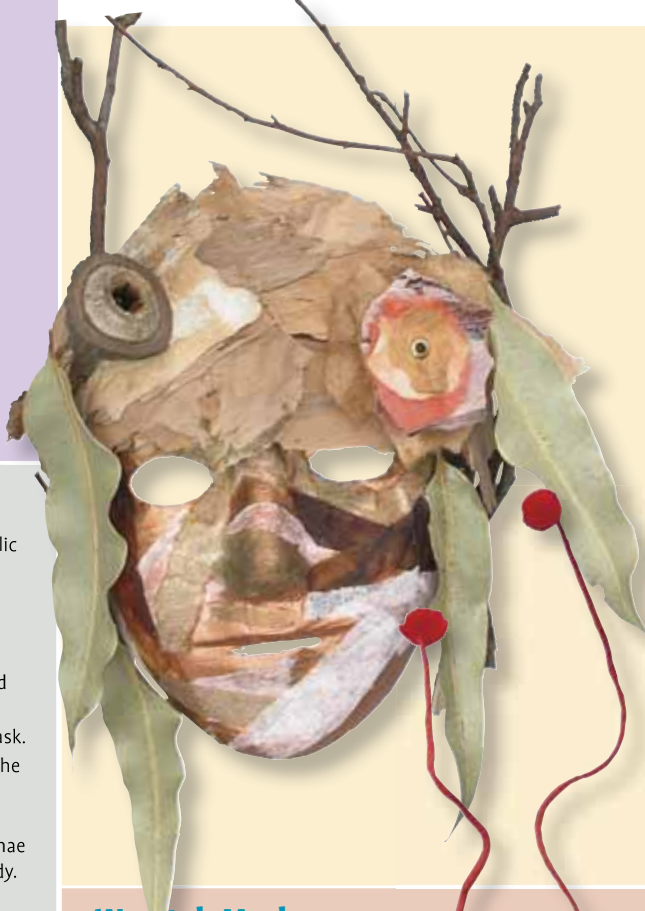
## Bird, Fantasy, Mini Beast Mask

1. Paint a Papier Mache Bird Mask with copper Liquitemp Metallic Paint.
2. Cover the beak with strips of Metallic Embossed Paper.
3. Glue Guinea Fowl Feathers, natural and assorted, around the eyes of the mask.
4. Glue on a small length of Glitter Stretch Tubing to outline and accentuate the eyes.
5. Cut out and glue on some paper Crafty Leaves around the mask.
6. Feathers and Glitter Stretch Tubing lengths may be glued to the top of the mask.
7. Create some bugs out of Magiclay. Paint them with Shimmer Paint and glue on beads for eyes. Fashion the legs and antennae out of the Creative Soft Wire and poke these into the bug body.
8. Glue the bugs on to the mask.



## Australiana Mask

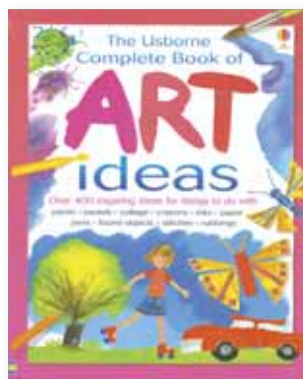
1. Paint a full face mask with copper Liquitemp paint and set aside to dry.
2. Glue strips of Tissue Paper, Cobweb Paper, Silkee Paper and dyed silk over the mask.
3. Tear circular pieces of diminishing size of Silkee Paper and Plant Paper, and overlap them to resemble a rosette. Secure the rosette with an eyelet and decorate it with feathers.
4. Attach the rosette to the decorated mask.
5. Glue found objects such as leaves and twigs on to the mask using a Hot Glue Gun.



## Waratah Mask

1. Cover an Eye Mask on a Stick with cut up pieces of red Crepe Paper using diluted PVA glue.
2. Wrap the stick with a long strip of red Crepe Paper, and secure both ends with PVA.
3. To create the red tufts, twist two short strips of red Crepe Paper together and glue them in place in rows above the eyes, start near the top of the mask and progress down to the eyes.
4. Form the outline of the eyes by rolling a small ball of Magiclay into a thin roll. Paint each one with black Shimmer Paint and glue them in place around the eyes.
5. Wrap lengths of Armature Wire with red Crepe Paper and glue red Pom Poms on to one end. Glue the covered wire on to the back of the mask using a Hot Glue Gun.
6. Decorate the mask with a Sequin and Jewel.





## The Usborne Complete Book of Art Ideas

Fiona Watt

A must have book for all Primary Art teachers, this beautifully illustrated book is crammed full of fabulous ideas and basic techniques. It includes a description of what types of brushes to use and how to create different brushstrokes, mixing colours, applying paint and a myriad of printing techniques. It shows you how to use inks, water colours, chalk pastels, oil pastels, wax crayons, paper collage, and loads more. Simple stitches to simple framing techniques.

288pp BK028  
Each..... **\$54.50** \$59.95



## Ceramics for Beginners: hand building

Shay Amber

From choosing which clay to use to learning about the tools to use, this book is ideal for the beginning ceramics student. The techniques of pinching, forming coils, making slabs and building with slabs are all clearly illustrated and explained. Learn different surface decoration techniques, glazing and firing tips with this book. It will inspire and inform beginners in the unlimited possibilities of hand building.

128 pp BK720  
Each..... **\$40.90** \$44.99



## Interactive Art Workshop

Kim Rae Nugent

Give your art new life by adding interactive elements that beg to be touched, sniffed, pulled and flipped. This book teaches you how to set your art in motion with pull tabs, secret flaps, puzzles and more. Go beyond moving parts and stimulate the senses of smell, hearing and touch. Find inspiration from more than 20 talented contributors in a gallery of more than 100 interactive projects, including artist trading cards, postcards, altered books and greeting cards.

128PP BK325  
Each..... **\$36.35** \$39.99



## Tiles gone wild

New Directions in Mixed-Media Mosaics

Chrissie Grace

Mosaic artist Chrissie Grace opens your mind up to a world of mixed media possibilities when planning a unit of work in mosaics. See how to tile on unusual surfaces like PVC pipes and brick pavers, and make funky pieces of mosaic art. Use the techniques in this book to inspire you in developing new ways of thinking about mosaics.

128pp BK788  
Each..... **\$36.35** \$39.99

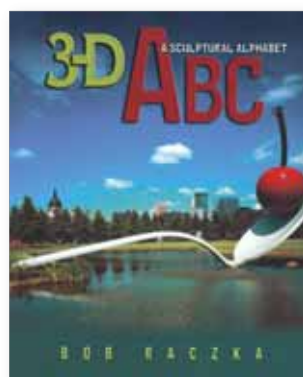


## Photography Production and Appreciation

Sandra Jane

This second edition provides a comprehensive, up-to-date resource for Years 7-10 students in the various art, photography and media courses across Australia. This book focuses directly on the process and procedures of digital photography. It explains the use of both film and digital cameras, discusses approaches to creating, exploring and developing ideas for photographic artworks and teaches students about the significance of the design elements and principles of image making.

268pp BKPH002  
Each..... **\$49.95** \$54.95



## 3-D ABC A Sculptural Alphabet

Bob Raczka

The three-dimensional world of sculpture comes alive in this "museum without walls". As curator of this exhibition, Raczka focuses on sculpture from the twentieth century, arranged alphabetically from A (in the form of an arrow) to Z (in the shape of zig-zags). He not only points out different styles of sculpture, such as abstract, kinetic, and relief, but also covers the variety of materials – stone, scrap metal, even light – that sculptors can use. A gallery collection like no other, this book is sure to delight and inspire.

32pp BK009-3D  
Each..... **\$14.50** \$15.95



## Every Picture Tells a Story

Adventures in Australian Art

John Ross and Anna Booth

'Understanding Australia's rich art heritage is an essential part of knowing who we are and how we got there. John Ross' lively mix of art, history and anecdote – coupled with the rich collection from the National Gallery of Australia – is the perfect guide for this journey of learning for every young Australian.' Peter Naumann Head of Education and Public Programs National Gallery of Australia.

64pp BK682  
Each..... **\$27.23** \$29.97

## June release



## Book Safari

Zart Education

Art activities based on the theme "Book Safari" and the books short-listed in the Early Childhood and Picture Book categories, by the CBCA in 2009. Linking art with literature this book is an ideal book for art, librarians and classroom teachers to celebrate Book Week and to focus on the work that illustrators contribute to each story. Create amazing displays for your school with 2 dimensional and 3 dimensional artworks the students create.

BK619  
Each..... **\$33.50** \$36.85

Please refer to your PD Insert for dates and information on our 2009 Book Week PD Programme.



# EXTRA

Zart

Term 3 2009

Registered by Australia Post Publication No. 327687/00003

## Aussie Faces



**Steiner School**  
**Whole school**  
**Philosophy.**  
Art embraced in all  
subjects



**Careers in Art**  
**Secondary Focus**  
Teachers of Art,  
Graduate, Special  
Education, Textiles and  
Visual Art...



**Activity**  
Be inspired & create  
your own 3D figures  
out of Zart Paper  
Mix with this easy  
activity.

articles • gallery • art events • PD • new products • activities

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## • arts • education • events

# Zart Art

Editor: Jan Roker

Art Direction & Production: Britta Poljansek

Photography: Nicole Merkel

Contributors : Dimitria Dertilis and Robert Stemp

**Zart Extra:** ISSN 1448-8450

Zart Extra is published quarterly by Zart Education, a division of Zart Art Pty Ltd. This publication is mailed prior to the first week of the term issue date. This newsletter allows art teachers/co-ordinators to learn about what is happening in art education and what other art teachers are doing. You will find information on new art techniques and processes, the latest materials and resources on the market. Please note, all prices quoted are valid for the duration of the current term only and are subject to change without notice. The insert of the newsletter provides details of our term's workshops, so teachers can then contact us and book into the workshop.

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### Zart Art

*Supporting teachers in creative education*

Zart offers an extensive range of fine art materials, resources, craft and technology supplies. You will find competitive prices and efficient and quick service.

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Customer Service Centre:  
Monday – Wednesday & Friday: 8.30 am – 5.00 pm  
Thursday : 8.30 am – 7.00 pm  
Saturday: 8.30 am – 2.00 pm

## Events at Zart Term 3

### Open Day Review

During term 3 please come into the Zart Service Centre to see the magnificent Time Machine that was completed on our annual **Open Day** July 10th. Zart would like to thank all the people who attended their mini workshops on the day. We hope the activities inspired you to explore the theme of About Time in your school. For those of you who missed the big day we are conducting an **About Time** workshop this term. Please refer to the workshop insert in this newsletter.

### Book Week

Don't forget Book Week 2009 'Book Safari' is during 22nd – 28th August. The 2009 Books of the Year will be announced on 21st August. The Zart Education program of workshops in Melbourne and country Victoria will conclude at the end of July. Thank you to all the host schools who opened their art rooms to facilitate these workshops.

### Christmas

Christmas is on the Move at Zart starting in September for the early birds wanting to get organised for the end of the year's activities. This year we have developed a programme that will easily be adapted to studies throughout the year. Zart Education has explored all manners of movement in creating the Christmas cheer this year. This Christmas program will engage your students as they attempt to solve problems, create imaginative designs, construct and then watch their creations move by wind power, stored energy or push and pull motion. If you cannot attend a workshop on Christmas where you are given a **Christmas On the Move** book, they will be available for purchasing mid September.

### Zart Extra

Zart has been supporting teachers through this Newsletter, website and Gallery over the past 21 years. If you have any ideas or suggestions for future inclusions in our newsletter please email [jan@zartart.com.au](mailto:jan@zartart.com.au) with your thoughts. If you have done an amazing unit of work that you would like to share with your colleagues please send Jan an email early in the term for her to consider. It is through the newsletter and gallery that we can share the students' creativity. Don't forget all past gallery exhibitions are archived on the web [www.zartart.com.au](http://www.zartart.com.au).

We are also looking at revamping our website in the near future so suggestions from our customers will be most welcomed.

As Winter turns to Spring I hope you all enjoy this term and we look forward to seeing you at some stage during the 10 weeks. Thank you all for supporting Zart Art throughout the year.

*Jan Roker -Editor*



## Christmas 2009

Our 2009 Christmas catalogue will be released in mid August. Please keep an eye out for your free copy which is full of new and traditional festive products, and plenty of activities and ideas to help you with your Christmas programme. Once again we are proud to support Save the Children and State School Relief Committee as part of our Community Christmas programme.



# Aussie Faces

During Term 3, 2008 at Milgate Primary School, Level 3 students explored the qualities of charcoal and used their imagination to draw some 'Aussie Faces' in the shape of the map of Australia. This task tied in with the Level 3 Integrated unit "We are Australian", that they were studying in their classrooms.

When introducing this new art project to the Level 3 classes, I began by showing them an example that I had created - a large profile of an oddly shaped face filled in with Charcoal and detail. I then informed them that they would be drawing a picture of a face like mine, as part of their Integrated Unit. I asked them, "What do you think this drawing has to do with the theme 'We are Australian?'" Some students looked at each other blankly, while some started to examine the work sample with their heads to the side. Soon I had hands shooting up high, excitedly waiting for me to pick them to answer "If you look on the side, the face is in the shape of Australia!!!"

I originally came up with the idea of turning the map of Australia into a face profile when looking through an art book that had used a small map of Australia as Santa's beard. It dawned upon me that it would be fun and

interesting to use large Map cardboard templates I had already purchased from Zart Art, to make an unusual profile of a face.

When students were informed briefly of the whole process involved to create their 'Aussie Face', they were very excited and eager to get started. This was because they had the guideline in the form of a shape (the map) which gave them direction, but rarely do they get the freedom to let their imagination go berserk!!

The process to make the Aussie Face was as follows:

- Turn the Zart Art template of Australia on its side and trace around the outline with a grey lead.
- Decide what side of Australia to use as the side of the face e.g. Nose, mouth and chin etc.
- Adapt the shape of Australia slightly so it becomes recognisable but not exactly the same. This meant shaping the nose, chin, mouth and hair outline.
- The next step was to add facial features such as eyes, eyebrows, lips, teeth, an ear and any other suitable features. Initially I asked students to make a human face, but as their imagination went wild, they were soon requesting monsters, aliens etc. I allowed students to have some free

reign and let their imagination and creativity run wild.

- At this point students started to use dark, pitted charcoal to create a hard-edged, crisp outline around the face. They were then able to outline the smaller features inside.

- Once students had their outlines done, they then decided, using their new knowledge of tones and tonal values, how they were going to fill it in with charcoal. This included smudging, dragging, blending and making lines with charcoal.

- The last step was to carefully cut out the whole face shape and glue it on to the background.

To guide students, I showed them techniques for making dark, mid and light tones, as well as white highlights using charcoal. I informed students of the different types of charcoal and their qualities, and what they were ideal to use for on areas of the face. We also had discussions about how details tend to 'pop' when we outline them, and that sometimes a little bit of white showing can make a picture look effective. When creating the tone in their face drawing, students were asked to think of it as a black and white photograph with blacks, greys and whites. This helped them to remember

to mix the darkness and lightness up a bit.

The results were very pleasing, students were able to indulge in their creativity, learn about tones and the qualities of charcoal including smudging and blending, as well as creating textural components by dragging it on its side. All in all they enjoyed the messiness of charcoal (which they were relatively new to using) and its quick results when filling in shapes. The students particularly enjoyed drawing extra features and components on their basic face shape, adding features such as teeth, tongues and other added detail. The students are very proud of their Aussie Faces!

*by Dimitria Dertilis*

**Visual Arts Teacher**

**Milgate Primary School**



# Whole School Philosophy

In our school art forms a major pillar supporting the children's learning, as well as being a satisfying means of expression in itself. In a Steiner classroom you see the walls covered with the children's art and craft. And the pieces themselves tend to have a certain quality about them; a sense of being hand made and wrought out of the individuals striving, as opposed to the more polished and finished products of computer technology. The later is respected but kept firmly in perspective as but one avenue.

When one asks "what is the source for inspiration for art" we answer "all the work we do in the classroom." This requires a curriculum that is capable of supporting such an output. So, when in class 7 we study the life of Pythagoras and the power of numbers, the children are also asked to take a subjective approach and consider the way numbers affect us emotionally. Further, they look at and draw the beautiful manifestations of geometry in nature such as honeycomb and crystal. These suggest a refined and precise technique offered by strongly pigmented coloured pencils. The history of traditional aboriginal life is another example of a subject, allowing for an artistic as well as an intellectual response. Or images that come out of the Arthurian stories and speak to younger adolescents of the yearning they feel.

Art can come out of history, science, economics etc. We also study the various arts themselves, historically and in terms of the ideas and images they produced. The history of art and the history of architecture provide weeks of delving into the past, with the requirement that the students be able to reproduce particular work and create their own personal responses. An example is one student's model of their "ideal home."



# Zart eshop

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**To set up your school's eshop account  
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**Zart Art Supporting teachers in creative education**





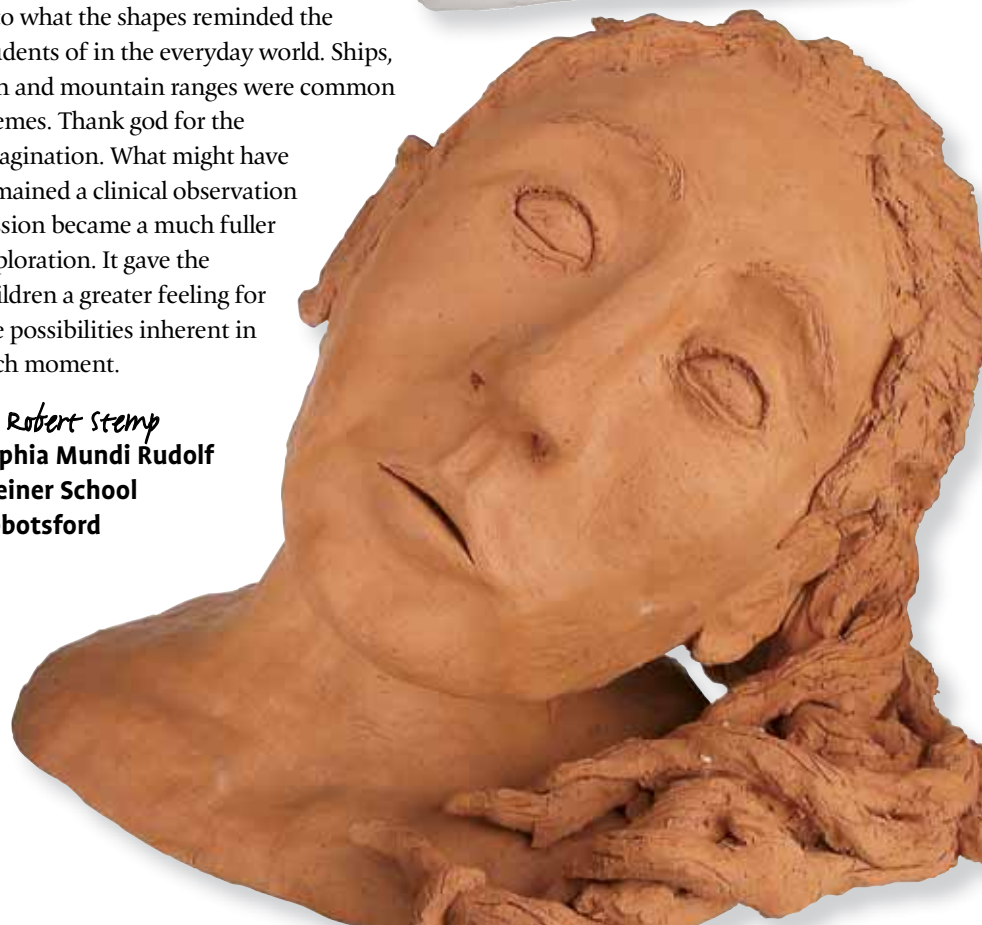
For us the need for art goes way beyond the ability to express oneself in a physical medium. It provides constant opportunities for exploring the world both observationally and through the imagination. The value of a powerful imagination in supporting a strong intellect has been referred to by many educators and such luminaries as Albert Einstein. To us it is self evident that the creative and lateral thinker needs to have developed their imaginary powers, and the deep well of feelings and strong pictures that underpin that faculty. Also, the ability to turn these ideas into actual products. The capacity to conceive something, map it and create it is at the heart of technological and cultural advancement.

The embedding of art in the curriculum generally is complemented by lessons that focus on specific materials, subject matter and techniques. Thus, the fish collages play with the folding, rolling and cutting of paper and the quality of surfaces, textures and coloured washes. The subject of portraiture appears in most year levels as a way of registering the self on the journey to adulthood. Hence the clay head, and the surreal portrait of a clay foot.

Finally there is the framing of each year level by a particular mood. Class 9 has as its mood the idea of Polarity. During that year students work with black and white drawing to both mirror their somewhat polarised (black and white) dispositions at that point and calling on them to seek out the subtle greys of life in between. At Sophia we put a premium on the use of

quality materials to enable students to develop a fine appreciation for their subtle possibilities. This generates an atmosphere of care, an appreciation of beauty and an eye for detail. Those qualities are not confined to the art sessions but extend to other subjects as well. The crossover effect is remarkable. Students in a recent science class were awestruck by the exquisite shapes and sheen of molten lead that had been dropped into iced water. A perfect opportunity emerged for a 2B pencil drawing and an imaginative excursion into what the shapes reminded the students of in the everyday world. Ships, fish and mountain ranges were common themes. Thank god for the imagination. What might have remained a clinical observation session became a much fuller exploration. It gave the children a greater feeling for the possibilities inherent in each moment.

*by Robert Stemp*  
**Sophia Mundi Rudolf**  
**Steiner School**  
**Abbotsford**



# Aboriginal Art Mural



Stonnington Primary School children carried out a reconciliation project exploring Aboriginal art and culture. They looked at different symbols and patterns and then created their own personal designs. These designs were used to create a fabulous mural on a school wall. The children were assisted in the painting of the mural by talented artists Peter Mackay and Colleen Burke. Art teacher, Miss Connie Barkatsas coordinated this wonderful art project.

The project culminated in many members of the public coming to celebrate the opening of this project for Reconciliation Week. The mural was opened by the Mayor of Stonnington, Counsellor John Chandler and a representative of the Boon Wurrung community, Fay Muir.

## Stonnington Primary School

### Peter Mackay "Judda"

Aboriginal artist Peter Mackay lives in Melbourne with his partner and five young children. His mother is Aboriginal from the Baranbinja tribe and his father is Tongan. He works in schools sharing his skills in painting, dancing and playing the

didgeridoo. He is passionate about sharing his culture with young children and believes that to understand Aboriginal art you need to understand their culture. It is through storytelling that this culture can be shared with others. He encourages students to tell their story in the style of Indigenous Australian Artists.

Peter is on the Zart Art Artist Registry, to view his profile visit [www.zartart.com.au](http://www.zartart.com.au)

Zart Art worked with Peter on a unit of work to provide teachers with a starting point to confidently teach Indigenous Australian Art. Many teachers are unsure if non-indigenous students should use Aboriginal symbols in their artworks. Peter encourages them to and to also create their own symbols that represent their story.

He painted six background designs to show his connection to the land and sea. These backgrounds provide a canvas for young artists to use in visually representing their or their ancestors stories. The background designs may be used either as a background or cut up and collaged on to a painted or coloured paper. Peter also painted his own story for students to look at and discuss.



## Indigenous Australian Papers

A pack of printed A4 papers featuring six different painted backgrounds and two patterned papers. Packet of 40 sheets includes five sheets of each background and five of each patterned pages.

Included in each pack are teacher notes depicting the meaning of each painted background, a brief outline of the artist Judda's story and suggested discussion and research topics students may explore.

Use the patterns in this pack as a starting point or create your own symbols with paint and markers to collage on to a chosen background.

Pkt of 40 sheets and Teacher Notes	PA910
Each.....	\$18.15 \$19.97



# STUDENT GALLERY PROGRAMME TERM THREE



Matthias

Noah

## How the platypus came to live in the water...

The platypus was once a land-dwelling animal. He used to bask in the sun like a lizard and spend his days finding sand holes to lie in. Then the big drought started. The days became longer and the sun got hotter and hotter. The platypus found his skin starting to dry out and crack. His beautiful green skin turned dry and yellow. All the platypuses got together and had an emergency meeting. They decided they had to change their habitat. They moved into the cool waters of the rivers and billabongs. However, their little legs got very tired from paddling all day. Hence they started to build secret underground tunnels and hideouts where they could rest and keep cool. Now the platypus always lives in the water.

Noah

## Haileybury College Brighton

### Why the platypus lives underwater...

In years gone by, there were many more platypuses in Australia than there are today. The platypus used to love lying in the warm morning sun, then sheltering from the heat of the day, by swimming in the cool billabong and river. Unfortunately as the platypuses dozed in the sand, crocodiles would creep up and select the fattest to eat for lunch. Numbers dwindled until the chief platypus came up with a wonderful idea. Platypus would move from the land to the river, and create under-water homes where they would be safe from crocodiles. They now rarely come out of the water, and when they do they check the tracks on the ground to see if crocodiles are nearby.

Matthias

## Haileybury College Brighton



## Zart's Student Gallery

Situated upstairs in the Zart Customer Service Centre is Zart's Student Gallery.

In the Gallery you will find some outstanding visual art work created by students from Levels 1–7. Each term the exhibition is changed so a new display may be viewed over the holidays, supplying unlimited ideas for the following terms.

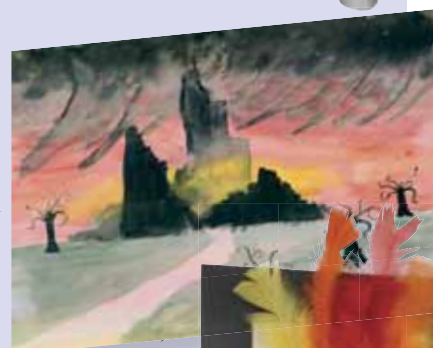
Photos may be taken to build up your own folio of resources. The gallery also gives the students exhibiting work the opportunity to bring their families along to appreciate their visual art.

We are always on the lookout for art work to be displayed in our gallery from both primary and secondary levels. If you have any pieces of art work that would be of some interest, please email photos of works to Jan,

See our exhibition on our website  
[www.zartart.com.au](http://www.zartart.com.au)

one term in advance.

Please contact  
 Zart Education for  
 further information  
 regarding the  
 gallery on (03) 9890  
 1867 or by email on:  
[jan@zartart.com.au](mailto:jan@zartart.com.au)



SOPHIA MUNDI  
 RUDOLPH STEINER  
 SCHOOL

TYABB PRIMARY  
 SCHOOL



## Exhibiting Term 3 2009

On show until the 9th September 2009

### Beverly Hills Primary School

Black and White

### Carrum Downs Secondary College

Escher drawings

### Great Ryrie Primary School

Portraits

### Haileybury Brighton

Figures & Indigenous Art

### Healesville Primary School

Natural Disasters

### Heathmont East Primary School

Dolls

### Milgate Primary School

Aussie Faces

### Puckapunyal Primary School

Bowls of Fruit

### Scotch College Junior School

Landscapes

### Sophia Mundi Rudolph Steiner School

Artworks

### South Geelong Primary School

Art Books

### Springview Primary School

Tribal Art

### Stella Maris Primary School Beaumaris

Stocking People

### St Mary's School Thornbury

Politicians

### Tyabb Primary School

Tribal Faces

### Valkstone Primary School

Artworks



# Copics are not just a marker- they are the complete rendering system!

Copic Markers are the perfect tool for creative expression in fashion, textiles, concept development, *Manga*, illustration, product design, furniture design and story boarding. Here are a few techniques to get you started ...

**A Transparent Object.**  
First create a dark to light gradient (C6-C10) background. Using a highly pigmented white pencil, White Chinagraph or White Gouache, draw the object in the foreground.



So that your fine line does not bleed, use a Copic safe fineliner to create a clean edge.



Use Copic Markers to experiment with different colours and strokes to create fresh & spontaneous illustrations and story boards.



Copics have been used on tracing paper to give a fluid finish. We then put droplets of **Copic Colour Blender** (or you can use **AS Art Clean**) to dramatically disperse the marker.

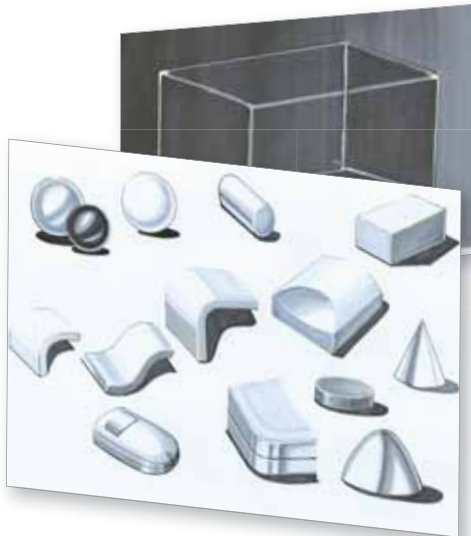
**Create texture.** We have drawn our design on bleed proof paper. Rendered the dress with a Copic Marker for a solid colour. Then to add texture and to encourage the marker to spread we have used **AS Art Clean** on the dress. Experiment with different applicators to create different textures. Here we used a sponge.

**Zart Art** are the complete stockist of all your Copic - Markers, refills, Airbrush system. For more information and techniques and product advice, please phone **Zart Art 03 9890 1867**.



# Zart Education PD Modules

**Too time poor to attend Professional Development sessions off campus but need something to engage you and therefore your students? Zart Copic Marker Module (mini workshop) NOW available for Visual Art Educators.**



## Module One

Introduction to the Copic Marker

- The advantages of using the product for basic rendering.
- Participants will learn the stroke and rendering techniques required for use of this Copic system.
- A range of C1 to C10 markers will be used.

Participants will leave feeling confident with cool grey rendering activities.



## Module Two

Further rendering objects & concepts with Copic markers

- Rendering of objects, product or concepts using basic layout or own designs with the Copic Markers using the greys.
- Introduction to Colour with Copic Markers to highlight different aspects of a design.



## Module Three

Colour Copic markers and experimental techniques for Visual Communication, Fashion and Art

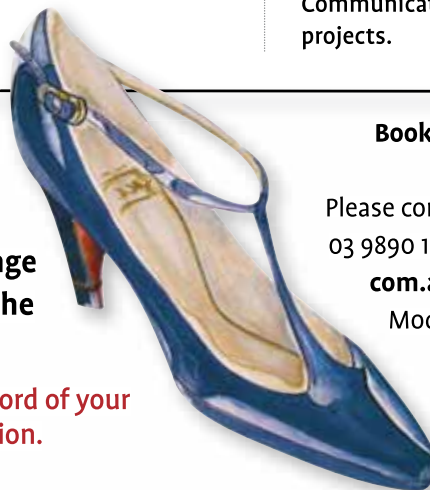
Using existing skills of working with the Copic Markers this module extends beyond their basic use.

Experiment and investigate new and innovative ways to use the markers.

The Copic Markers can be used for interesting effects for Visual Communication, Fashion and Visual Art projects.

**Zart Education PD Module sessions are now available for your department to choose from, at a time that suits you. Hands-on workshops that will explore the endless possibilities of a range of products and teach you new techniques in the comfort of your own school.**

**The certificate issued for the PD Modules will be a record of your professional development activities with Zart Education.**



## Bookings & further information

### PD Copic Modules:

Please contact Tania Di Berardino ph: 03 9890 1867 or email [tania@zartart.com.au](mailto:tania@zartart.com.au) with all bookings and PD

Module enquiries. Costings and conditions of bookings are based on requirements for each module.





# careers in art

This Careers in Art Supplement celebrates art educators and the diverse backgrounds and experience they all have. To read more, and for other careers in art articles please visit our website [www.zartart.com.au](http://www.zartart.com.au)

[www.zartart.com.au/html/extraarchives/zartextra\\_2009/zartextra\\_t309.html](http://www.zartart.com.au/html/extraarchives/zartextra_2009/zartextra_t309.html)

## Maria Germano Visual Art Teacher, Baringa School, Moe

### When you were little what did you want to become?

I can't recall really wanting to be anything except for a Primary School Teacher. It wasn't a big focus for me. When I was little, I think I just loved playing really. I used my imagination a lot to build, make and create, and as I grew up on a farm there was plenty of things to do and lots of space to let my imagination run wild. I also spent a lot of time drawing with my siblings and sewing with my mum, making sure my Barbie had clothes on!

While I was in year 11 I went to Italy for the first time on a family holiday. It was the most invaluable trip and it changed my life forever. I fell totally in love with art, architecture, travel and everything Italian. This is when I knew I wanted to do something involving the arts. I really enjoyed the arts and anything that involved making things at school, it was ideal because it was very relaxing. My mother encouraged us to study. She had always wanted to be a teacher.

### What did you study at school and university?

After going to Mirboo North High School for my secondary years, I went to Yallourn TAFE and studied Applied Art in Year 12. It was the best start for a career in the arts and it helped me to prepare my Art Folio for entrance into University. I went to Melbourne University and studied Bachelor of Education (Art/Craft) and majored in Textiles and Art History. This is when I fell in love with Textiles. In 2008 I completed my Masters of Education (Special Education and Early Intervention). I also have Certificate 4 in Therapeutic Massage (but that's a secret!)

### What attracted you to a career in teaching?

After finishing University I realised that I really didn't want to teach in a mainstream school. When I took on emergency teaching it was only because it was an emergency to have some money. By the end of those days

I was traumatised for life! Fifteen years went by then I began teaching in a school for intellectually disabled children. I eventually moved into the art room and I have been teaching art appreciation, textiles, glassworks, jewellery making, sculpture, mosaics and my classes have been involved in painting bollards and murals for the community. It has been stimulating, challenging and satisfying. I love the school I work in and my colleagues are very special people.

I always thought that I would like to work with adults or in an alternative setting. Teaching in a special school has given me this opportunity and has developed my understanding of teaching to a deeper level. I really had to teach myself to teach in this environment. I teach step-by-step and this has taken me the last couple of years to perfect. Teaching is like acting, you have to act in a role and be a role model all the time without the glamour!

### Any career highlights?

I suppose finishing my Masters in Education while working full-time in 2008 was a great highlight. Generally on a day to day basis it's when I see the children learn. When you witness "the penny dropping" especially for those that find it difficult to learn it's a great joy and celebration of learning. This is when I know all of the hard work is worth it. It shows you that you are making a difference in their lives. The achievements of the students and the self esteem they build through the arts are astonishing. Also celebrating staff birthdays comes high on the list, as we all enjoy cake, platters and some laughter, it's normally right when you need it that someone is getting older!

### What's your favourite piece of art work?

Favourite!!!! There are too many to choose from that are exciting and inspiring to have a favourite. I can give you my list. I really loved Dali's works and I went to his gallery in Spain, In France, I went to Marc Chagall's

Gallery, his gallery was so tranquil. I love Gauguin's French Polynesian works because I love tropical, the colours, shapes, and flatness in his works. The metallics and design in The Kiss, by Gustav Klimt is a reflection of my inspiration for textiles and painting. And Picasso's work is also on the list. I will also remember the Mark Rothko that was in the house where I was an Au Pair in Italy. It was a big blue painting, and I would just sit in front of it and become submerged in colour, I just didn't get why he painted like this at the time but that was actually it!

### What period in art history inspires you the most?

Since I've been teaching I can look at art and really appreciate what I see, I also look at art and decipher it. When I am inspired, I try and look for how I can use it in a class and help my students become aware of art and artist. It is difficult to teach students whole periods of art in Special Education. So I teach with a theme, e.g. landscapes, portraits, water, leaves, sunflowers etc and then explore artists, such as Picasso, Van Gogh, Klimt, Drysdale, etc. and their art works, such as *Weeping Woman*, *Sunflowers*, then the periods, such as Cubism, Impressionism, Abstract art etc. and use art language so they extend their whole understanding of art. Then we explore mediums and techniques such as pencil, graphic pens, oil pastel, charcoal, Indian inks to produce works. I also spend time at the end of every class for students to observe and evaluate their own and others' work. This is how I create my programs.

### What are some of the negative aspects of your job?

The biggest problem in schools today is discipline. I can't stand wasting good time on discipline. Teenagers just love to test the boundaries. It is very different in Special Education though, as unaddressed behaviours can make or break your day. I put in a lot of effort building understanding relationships

with students. Unfortunately sometimes you can't fix something that is totally broken. At school we all endeavour with this frustration but try to provide a sound, stable, fair environment for students to grow in.

### Where do you get most of your inspiration?

On a day to day, my inspiration comes from the students and their work, it's so exciting! To develop their skills, understanding of art, and build their self esteem. I like to give positive encouragement to bring out their best. After every class I will ask them to hang their work up on the board and we discuss their work. This inspires me to provide the students with information and scope to learn and develop as individuals.

### If you were speaking to a secondary student who was showing interest in following in your footsteps, what advice would you give them?

Firstly I would tell them to work hard and prepare themselves to be accepted into university. If they need to present an art folio do this professionally and show versatility within their skills. Show outstanding pieces of work. Develop skills to help them present themselves such as showing confidence, being prepared, having good communication and speaking professionally in interviews. Once they have been accepted into university, to follow the system and be organised, and they will survive the pressure of being young and wanting to enjoy life, and working hard to study to achieve great results. Also when doing school rounds apply for schools they really want to work in, in order to get to know the school and have a good chance of employment. Don't ever let go of their dreams even if some things in life get in their way. Always practise their art. Be involved in the community and get to know people in their field.

Please visit our website for the complete article [www.zartart.com.au](http://www.zartart.com.au)



# ZART ART PAPER MIX SCULPTURE

By Anna King

## The Armature

**1.** Make an armature using Poly Balls of differing sizes, Box Board, cardboard cylinders and cones. For finer shapes use Paper Magiclay as it has the ability to adhere to any surface, it is lightweight and easy to shape.

**2.** Chicken Wire is then squashed over the whole form to provide 'grip' for the **Zart Paper Mix**. It can also be used solely as part of the armature e.g. To form the eye socket that surrounds and holds the poly ball eyes in place. Jute string may be used to hold down any parts of the Chicken Wire that poke out around the armature. This will save the hands from any damage from the wire.

In some designs it may be necessary to glue parts together as the whole armature must stand firmly on its own before applying the **Zart Paper Mix**. Two preferred glues are Supertac from Zart for smaller sculptures and Bonding Cement (commonly known as *No More Nails*) that can be bought in water clean up form from any hardware store for a sculpture more than approximately 60 cm.

## The finished piece

**1.** In a bowl or ice cream container place two cups of **Zart Paper Mix**. Keep the amounts small as the mix will start setting rapidly due to the plaster content.

**2.** Add water and mix together with your hands or a spoon. The consistency needs to be fairly firm. This also speeds drying time so work on a small area at one time. Stand the model on a plastic work sheet as you work.

**3.** Use your hands to press and spread the mix over the chosen work area. The more you 'fuss' and rub the smoother the finish you will achieve. This means less messy and dusty sanding and cleaning up of a very firm dried mix after. In fiddly areas use a Pop Stick or Satay Stick.

I find that creating a firm base is the best place to begin. An armature that stands upright is easier to work on. Work from that area up (or out) until you have covered the whole sculpture in a layer of Paper Mix, and all the parts of the armature are invisible. It does not need to be a thick layer as the **Zart Paper Mix** when completely dry is very strong. It dries white and can be painted using acrylic paint, such as Vipond or Chromacryl Paint.

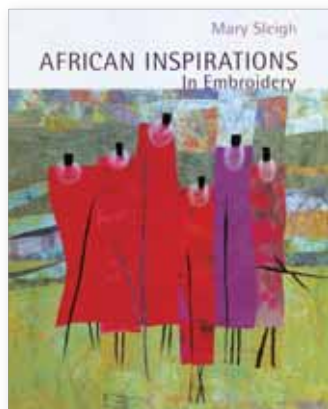
*Note: for a more professional finish I suggest varnishing your work or better still use Vipond paint. Vipond will allow you to create finer lines and more detailed decorations and give you a nice gloss finish with no need to varnish.*

## Zart Paper Mix

Made from recycled paper and plaster mix. Simply add a little water to make up a light "scone" dough mix. Build up on to a wire/cardboard armature. Keep adding until desired shape is achieved. Once dry, the model may be sanded, carved or decorated. As a mould medium: add one part of water to two parts of Zart Paper Mix powder by volume. This makes the mixture very runny and most suitable for pouring into moulds. Instructions included in mix.

<b>8 kg Reusable bucket</b>	<b>ML650</b>
Each..... <b>\$46.95</b>	<b>\$51.65</b>





## African Inspirations in Embroidery

Mary Sleight

Striking images of Africa are translated into textile art using embroidery, dyeing and mixed media in this beautifully illustrated book. This book includes the design process, from concept through drawing, colour studies, collage and the use of sketchbooks. Colour, from natural earth tones to the bright colours of African jewellery and textiles. Vibrant shapes and patterns from African culture translated into textile designs.

128pp BK228  
Each.....\$36.35 \$39.99

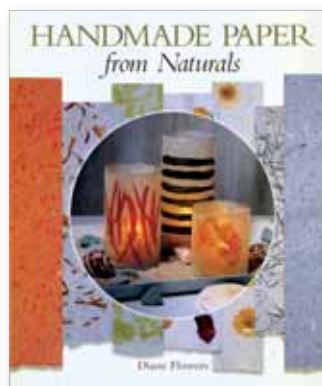


## Eco Craft

Susan Wasinger

This book has more than 30 innovative, green projects to entice you to transform "rubbish" into stylish art ware. Now that we are concerned about our impact on the planet, these simple, positive ideas are a great opportunity to let your creativity shine and give your hands the down-to-earth power to repurpose. With clear, step-by-step photos and easy-to-understand instructions, each project is accessible, enabling anyone to make and environmental impact that counts.

128pp BK326  
Each.....\$36.35 \$39.99



## Handmade Paper from Naturals

Diane Flowers

Repurposing recycled materials and using natural plants to create beautiful paper is fun, easy and eco-friendly. This book gives you 25 recipes for mixing pulp from advertising fliers, envelopes, catalogues, along with natural materials such as herbs, ferns, flower petals, etc. Plus projects to explore in using the hand made paper you have made.

128pp BK421  
Each.....\$40.90 \$44.99



## Button it Up

Susan Beal

Buttons have long been a subject of fascination for many people, whether their interests lie in making things with them or simply collecting them. A brief history of the button begins this fabulous book. Complete with beautifully illustrated step-by-step techniques, this book has 80 projects to try.

170pp BK327  
Each.....\$36.35 \$39.99

## NEW PUBLICATION AVAILABLE OCTOBER 1 2009

### Christmas on the Move

Link your end of year activities into the world of technology. Make a sleigh that moves, a Santa that climbs chimneys, or one that skates around a mirror. This Christmas program will engage your students as they attempt to solve problems, create imaginative designs, construct and then watch their creations move by wind power, stored energy or push and pull motion. This program is definitely one that is not just for Christmas with activities that might be extended throughout the year in a fabulous technology unit. Decorations, toys, Christmas scenes and other fun activities are beautifully presented in this full colour publication with easy step-by-step instructions and DREAMER Step extension ideas. A link is provided for each activity to another theme apart from Christmas.

BK856  
Each.....\$36.32 \$39.95

# Christmas On The Move

Move climb rock spin roll pull push!

Christmas on the Move also available as PD programme!  
See workshop insert & website for details.



# EXTRA

Term 4 2009

Registered by Australia Post Publication No. 327687/00003

## Masters of collage



### **Mrs O's Friendship Tree**

A mosaic garden project that represents friendship, support, positivity & remembrance.



### **Easy fashion rendering**

Students at Beacons Hills College create magazine covers.



### **Indigenous Art**

Pre school students learn about Australian Indigenous art and story telling.

articles • gallery • art events • PD • new products • activities

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## • arts • education • events

# Zart Art

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Art Direction & Production: Britta Poljansek

Photography: Nicole Merkel

Contributors: Zita Lamers, Jane Byrne, Lesley Light, Robin Pitt and Jo Onus.

**Zart Extra:** ISSN 1448-8450

Zart Extra is published quarterly by Zart Education, a division of Zart Art Pty Ltd. This publication is mailed prior to the first week of the term issue date. This newsletter allows art teachers/co-ordinators to learn about what is happening in art education and what other art teachers are doing. You will find information on new art techniques and processes, the latest materials and resources on the market. Please note, all prices quoted are valid for the duration of the current term only and are subject to change without notice. The insert of the newsletter provides details of our term's workshops, so teachers can then contact us and book into the workshop.

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### Zart Art

*Supporting teachers in creative education*

Zart offers an extensive range of fine art materials, resources, craft and technology supplies. You will find competitive prices and efficient and quick service.

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## Events Term 4

**Semi- Permanent Date: 9-10 October 2009**  
**Melbourne Convention & Exhibition Centre**

Semi-Permanent is a design event, it consists of a conference and side events which include exhibitions, competitions, workshops and parties. It's a week long celebration of all things design. Graphic Design, Film, Art, Illustration, Web Design, Photography, Visual Effects, Animation, Graffiti, Motion Graphics, Stop Motion; all these things and more. Semi-Permanent explores the diverse and exciting design world bringing together exceptionally talented artists and designers to speak at the event.

**2009 Clemenger Contemporary Art Award**  
**17 September – 7 February 2010**  
**NGV – Ian Potter Centre**

"The history of the Clemenger Contemporary Art Award documents the evolution of Australian contemporary art over a critical period of time. Looking back over the course of the Award since 1993, one can ascertain, for example, an increasing engagement by artists with new media and video installation, as Australian art becomes ever more globalised and develops more outward-looking practices." Please visit <http://www.ngv.vic.gov.au/clemenger2009/>

## Zart Art - is a Pdi provider

Zart workshops are listed on the Victorian Institute of Teaching Pdi website with references to the standards of professional practice. This means that Zart workshops will support teacher's renewal of registration. Teachers can now find our workshops on the Pdi site <[www.vit.pdi.edu.au](http://www.vit.pdi.edu.au)> as well as on our own website <[www.zartart.com.au](http://www.zartart.com.au)>. Click on the links to move to each site and to register your bookings.



## Whole School PD

Zart offers 2.5 hour workshops to staff in the comfort of their own school. These workshops will be popular for student free days and staff meetings. Teachers can find our workshops on the Pdi site <[www.vit.pdi.edu.au](http://www.vit.pdi.edu.au)> as well as on our own website. <http://www.zartart.com.au/html/wkshpshtml/wholeschool.html>

*Jan Roker -Editor*



## Christmas 2009

Our Christmas catalogue is currently available, it is full of festive related products and easy activities designed to inspire your Christmas programme and help your budget. Christmas specials can be down loaded from our website [www.zartart.com.au](http://www.zartart.com.au)

### Christmas, Art and Technology

Link your end of year activities into the world of technology. Make a sleigh that moves, a Santa that climbs chimneys, or one that skates around a mirror. This Christmas programme will engage your students as they attempt to solve problems, create imaginative designs, construct and then watch their creations move by wind power, stored energy or push and pull motion. **Christmas on the Move** is definitely one that is not just for Christmas as the activities could be extended throughout the year in a fabulous technology unit. Each participant at a Christmas workshop receives a beautifully presented book in full colour with easy step-by-step instructions and DREAMER Step extension ideas. A link is provided for each activity to another theme apart from Christmas. Please refer to our PD programme insert for workshop details, or to page 12 for more on our Christmas publication.



# Masters of collage

Artist in Residence Collage & assemblage artist Rachel Warren

Leading up to this unit of work the grade five students at Leongatha Primary School studied the artworks of some of the great masters of collage and assemblage that have inspired artist Rachel Warren, such as Australian artist Rosalie Gascoigne, American artist Robert Rauschenberg and German artist Kurt Schwitters. Rachel Warren is a trained teacher and has an Honours Degree in fine arts, and specialises in collage and assemblage.

The students looked at examples of her work where she combined humour and social comment using a variety of objects at the last stage of their cycle, for example, sunglasses, tooth brushes, women's razors, plastic thongs and toy cars.

We started our workshops discussing the artists they had been researching and then talked about 'what makes a good design.'

Before the students started designing they were encouraged to develop their own personal style by making their piece different, quirky, bold, sensitive, funny, or serious. It was suggested that they concentrate on using only 2-3

colours in different shades/tones.

They were also asked to think about a title for their assemblage while they were creating it and to let their imagination go.

Once they had a good understanding of what was expected of them they each chose a second hand frame from a box (there were nearly 100 old frames to choose from in a variety of styles.)

Next they rummaged through boxes of recycled wood in various shapes and sizes as well as containers of found objects, recycled papers and bits and pieces of collected objects such as plastic toys, buttons, batteries etc.

After collecting all their pieces they began to carefully compose an assemblage with attention to the elements of design that had been discussed such as balance, texture, discord (a part that stands out or draws your eye into the artwork) repetition, shape and line.

Some of the students' wood had to be cut with a jigsaw or hand saw to enable it to fit their design.

Once arranged, the designs were painted with attention to colour (tones

and shades), and sanded with sandpaper. I then individually discussed with the students the best techniques needed to enhance and connect their assemblage.

The students showed a good understanding of design and assemblage as well as being incredibly expressive. It seemed to excite and engage both the boys and the girls.

At the end of the lesson we discussed each design and its title. Some of the titles included Breaking free, Grandmas kitchen, Block age, Cutting Edge and Coke a Cola industry.

Rachel and I were both overwhelmed with the energy and thought each student put into their assemblage. The students' work then became the centre piece of our school's Art Exhibition.

*Rachel Warren*

**Collage and assemblage artist**

*Zita Lamers*

**Art teacher**

**Leongatha Primary School**



## Mrs. O's Friendship Tree

**You Can Do It** is a holistic educational program that many schools are choosing to adopt throughout years Prep-10. Its ideals are to maximize support to the stake holders in education, parents, students, teachers and the community. It aims to do this by its inclusive nature in helping those achieve their individual academic, emotional and social potential.

The program looks at building on students' positive attributes rather than their negatives, by promoting social, emotional and personal achievement. Early identification and intervention enables teachers to build and maximize the social and emotional capabilities of young people and fosters an approach of optimizing adults approach to encouraging and building positive outcomes for young people.

The ceramic mosaic Friendship Tree seat at St Joseph's School, Malvern has been based on the "You Can Do It" principles. There are five key words that are the values for the development of a student's social and emotional journey to success; these are "Confidence, Persistence, Organization, Getting Along, and Resilience".

These key words were the foundation stone on which we were to build and design the project - an eight metre long cement rendered brick seat, situated in a corner of the school under a magnificent tree. We needed to find visual images that the students could easily identify with and take from abstract words to visual forms.

The following analogies were brainstormed: Confidence - Stars, Persistence - Sun, Organization - Bee/bee hive, Getting Along - hands (multicultural), Resilience - Owl

Art teacher and Student Wellbeing Co-ordinator, Georgina Manning worked with the

students to create the drawings for the seat. The images were placed in such a way that the seat is an allegory. The seat is a horse shoe shape and the story starts on the left hand top and the face of the seat starting with the sun shining (day time) it beams out its persistence (as it comes up every day) moving along to clouds, which represent that you sometimes have cloudy days (bad times). Doves flying, butterflys and bees buzzing to a bee hive which represent organization. The top of the seat (through to the right) finishes in the dark colours, transforming day to night, three Owls sitting on out stretched branches which are the hands, (symbols of getting along and Multiculturalism) are silhouetted against the night sky with stars shining, (a symbol for Setting goals, reaching for the stars). The face of the seat from the left side has the out stretched branch, a hand that is holding a bird (symbol of social responsibility, thinking first) moving through are the images of a cat and mouse (you can be quiet and not take risks or 'You Can Do It', be independent and take risks) amongst the hand made ceramic flowers and leaves.

In the front centre of the seat are two children reaching out in friendship (symbolizes getting along) and the word of Mrs. O's Friendship Tree.

Students can identify with all of the images, and the seat can be used as an educational resource for integrated curriculum, poetry, story writing, S.O.S.E within a variety of educational settings.

"The Friendship Tree" is a memorial garden which has been dedicated to Leonie O'Hanlon who passed away in 2008 from ovarian cancer. She was a loved teacher at St. Joseph's and the

children will be able to remember her through the mosaic project.

**Design Tip** - Zart's Fibreglass Mesh has been a wonderful product to use for this project as we were able to work with the students in the class room on areas of design for the seat (particularly being winter) and the mesh can easily be applied to a concave or convex shape.

*Jane Byrne*

**Artist in residence**

**St Joseph's School, Malvern**





The final process

# Easy Fashion Rendering

I was taught to use markers to render products many years ago in my Industrial Design course. They were used in both a very formal controlled way and also in a much looser, freer fashion. Product design tended to need the more formal approach; however, I really liked the freedom and looser style much more. Fashion has always been a big interest and over the years I have created quite a collection of fashion images, mostly drawn images rather than photographs, as well as a number of fashion illustration books which have pride of place in my library.

When working with students I am always looking for new ways to capture their interest and there are always students, mostly girls, who have a keen interest in fashion and want to be fashion designers. In an ideal world you would have a VCD class full of girls, all wanting to be fashion designers, who are happy to learn to create fashion illustrations so that you, the teacher, can put your love of fashion and markers together and spend a number of very happy hours showing students fashion rendering using markers. Unfortunately, we live in the real world, where our VCD classes have boys in them as well, none of whom wish to be fashion designers! Yet I do

teach fashion illustration to my Year 10 VCD classes and the current group are already asking when they are going to do the fashion magazines like last semester's group, with the boys just as vocal as the girls!

**The Task: Fashion rendering using Copic Markers**

There are two parts to the task. Firstly, the students are required to produce 2 or 3 fashion renderings using markers. Their best rendering is then used to create the front cover for an existing fashion magazine.

**The Process:**

Choose an image that you like - this can take a while as it requires most students to look through the entire collection of images and all the books before making their selection, so set a time limit!

Create a simple line drawing of the image, using pencil in your sketchbook. Emphasize here the need to look for important lines in the image. We don't want detail. Facial features are not always important. It is important to get the lines of the clothes and the body. Hands and feet are often not shown. You could allow students to trace the image, but I prefer not to. You need to gauge the abilities of the students you have. Really weak students still learn a

great deal and more importantly, achieve success even if they trace from images. The idea is to create an impression of the clothes and the model, rather than a realistic approach. Less is definitely more with this style of drawing. The student needs to work really quickly, rather than labour over the task. The looser, quicker drawings work so much better when you start to add the colour with marker.

Trace the drawn image using a black fine liner onto tracing paper. As the fine liner does not instantly dry when



## SECONDARY ARTICLE CONT.

used on tracing paper, warn students to watch where their hands are at all times, to ensure there are no smudges in their work. I find that the students are better standing up at this stage as it encourages them to use their arms more, rather than just the wrist for drawing. It gives a looser more flowing style which is what we need for this stage and the marker stage. Lines do not have to be perfect. They can cross over rather than stop at corners. Emphasize the use of curved lines rather than straight. Spend no more than 3 minutes on this stage.

Apply colour over the black line drawing using Copic markers. Select one or two coloured markers. If working from a coloured image encourage students to change the colour scheme to one of their own. The marker is applied very quickly, in sweeping curved strokes of the marker. The marker stays wet, so try not to smudge it, unless that is the effect you want. A second sweep of Copic over the top will make a darker tone. Another colour over the top will mix to create a new tone. Adding colour on the back of the tracing paper creates darker tones and more depth. If you don't want colours to mix, wait for the marker to dry. Spend no more than 5 minutes on this stage. Less is definitely more. The whole image does not need to be coloured in. The idea is to suggest the colours. Areas with no colour are allowed, in fact are essential with this technique!

In a 50 minute lesson I expect my

students to complete two renderings that will be presented for marking. Very keen students will complete at least three. To present, I ask the students to sign the rendering using a black fine liner and then we place a sheet of A4 cartridge paper behind the image so that it stands out properly on the wall for display. Every student must have an image on display at the end of the class.

### Task two: Magazine Cover Design

Students use one of their fashion renderings to create a front cover of an existing fashion magazine. The idea is to create a cover that looks as close to the original as possible. Look for some interesting, funky magazines for this task. I used 'Cream' and 'Wonderland'. Students choose which cover they want to design and as the task is a design exercise all stages of the design process are covered in their sketch books prior to working on the computer.

### The Process:

Scan fashion magazine of choice and fashion rendering into Photoshop. Save both images as separate files on USB. Create a new file the size of the magazine you have chosen. Copy and paste the magazine header and barcode onto the page and place correctly. Import fashion image, crop and change to suit your design. Colour background and add text. Print on glossy photographic paper and display.

*Lesley Light*

**Visual Art Teacher**

**Beaconhills College – Village Campus**



## Design Camp

Early this year VCE Students at Carolyn Chisholm Catholic College participated in a Design camp. Working with industry professionals students were able to learn skills which armed them for the year ahead. To read how students reaped the benefits of this great initiative please go our website: [http://www.zartart.com.au/html/extraarchives/zartextra\\_2009/zartextra\\_t309.html](http://www.zartart.com.au/html/extraarchives/zartextra_2009/zartextra_t309.html)





## Still Life

At Presbyterian Ladies' College, the Year 4 students commence their year with the Marine unit.

Experiencing a beach camp enables the students to have hands on exploration of marine life that they found in the bay and to draw familiar items that they would take to the beach.

- As an introduction to the unit, students viewed a variety of artists styles and from different periods in history including Fernand Leger, Matisse and George O'Keeffe.

- Discussions on the individual characteristics of the artists work proved inspirational.

- The idea for this unit was to combine the development of drawing and design skills, distinguishing and understanding the elements of shape, form and colour.

- A multiple of chosen overlapping shapes with the inclusion of beach towel fabric assisted in creating a balanced composition.

- The students were eager to apply oil pastel to their shapes after having reviewed the use of harmonious and complementary colours.

*Robin Pitt*

**Visual Art Teacher**  
**Presbyterian Ladies' College**



## Zart's Student Gallery

Situated upstairs in the Zart Customer Service Centre is Zart's Student Gallery.

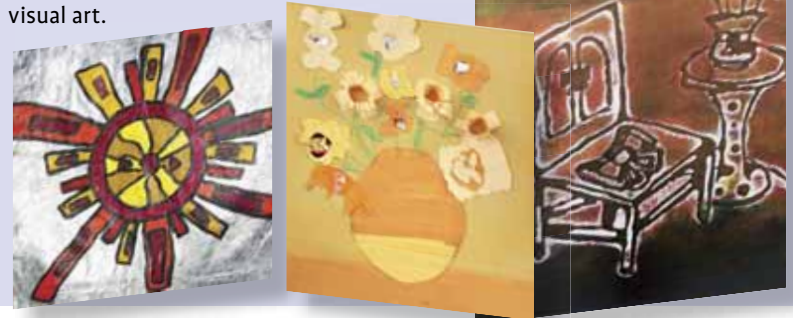
In the Gallery you will find some outstanding visual art work created by students from Levels 1–7. Each term the exhibition is changed so a new display may be viewed over the holidays, supplying unlimited ideas for the following terms.

Photos may be taken to build up your own folio of resources. The gallery also gives the students exhibiting work the opportunity to bring their families along to appreciate their visual art.

We are always on the lookout for art work to be displayed in our gallery from both primary and secondary levels. If you have any pieces of art work that would be of some interest, please email photos of works to Jan, one term in advance.

### Please contact

Zart Education for further information regarding the gallery on (03) 9890 1867 or by email on: [jan@zartart.com.au](mailto:jan@zartart.com.au)



## Exhibiting Term 4 2009

On show until the 25th November 2009

**Jindivick Primary School**

**Postcards from Peru**

**Presbyterian Ladies College**

**Chair and Tables, Still Life**

**Hillsmeade Primary School**

**Zebras**

**Mossfiel Primary School**

**Lino Prints**

**Leongatha Primary School**

**Found Objects**

**Seville Primary School**

**Van Gogh Flowers**

**Beaconhills College**

**Copic Marker Rendering**

**Doncaster Gardens Primary School**

**Clay Masks**

**Tintern School**

**Puffer Fish**

**Belle Vue Park Primary School**

**Ken Done Painting**

**Newcomb Park Primary School**

**Abstract Faces**

**Penders Grove Primary School**

**Architecture**

**Warragul North Primary School**

**Box Constructions**

**Camberwell Grammar**

**Collages**

**Croydon North Primary School**

**Suns**

**Serpell Primary School**

**Twelve Apostles**

See our exhibition on our website <[www.zartart.com.au](http://www.zartart.com.au)>



## Indigenous studies

This year, as I was trialling the new national framework in relation to Indigenous and multicultural issues, I started using the Zart Art Indigenous Art Pack images at the beginning of the year.

In the past I have used them later in the year. However using them at the beginning of the year has been so successful that I will continue to do this in the future.

These images are a fantastic way to impart knowledge about Koori art and culture to both parents and children.

Initially I put up a poster in the foyer with signage for the parents to read so that they too would be able to learn about Koori art and culture. The image was in the foyer for a week and then brought into the room, with simpler signage for the children and the children were told the story at relaxation time accompanied by didgeridoo music.

This is an example of the signage I put up for parents: (This was taken straight from the Teachers Notes)

'Barnumbirr Manikay i' tells the story of how the Murrungun/Djinang world was made.

The creator Djangkawu released the world from one of two eggs. The first world was bad, so he cracked the second egg and the world was made, in flood. Today, raw eggs are symbolic of the new flooded world, and cooked eggs are symbolic of when the floods had receded and the land came into being. The yolk became solid and became land,

and the white flowed away and became the sea.

Djangkawu and his son, Mambu and his two daughters the Djangkawa sisters sent a messenger, Malawurrwurr (Mukarr) to observe the new world and to report back to them. Mukarr was unaware that the reason he was sent was to sing all the living things in the new world, to name them and give them dance. Watched closely by Djangkawu and his children, Mukarr was being tested to see whether or not he could obey himself the laws he was teaching and be considered worthy of being accepted into the spiritual world. 'Barnumbirr Manikay i' shows Mukarr arriving in the new world surrounded by all the living things.

Below is an example of the signage I put up for the children it is, of course, simplified for them:

The Creator Djangkawu made the world from an egg. He cracked the egg and the yolk became the land and the white flowed away and became the sea. Djangkawu and his son, Mambu and his two daughters, the Djangkawa sisters sent a messenger, Mukarr, to look at the world they had made. This is Mukarr in the painting and it is his job to name all the living things and teach them their own dances.

People who come from Arnhem Land call themselves Yolngu.

We added a new image every week until all the images had been displayed on the wall of the playroom. They will remain on the wall for the rest of the

year. The children were fascinated and every time a new image was put on the wall they noticed it immediately and ask for the new story.

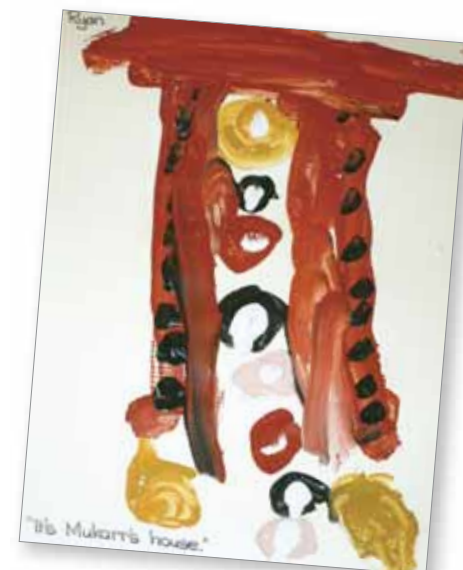
One of the final images I introduced to the children mentioned red ochre. We were fortunate to have some red ochre which a child had brought back from the Northern Territory. We ground the ochre with the children and they made their own paint. They then painted images in the red ochre on small pieces of card. Without being told to do so the children gained inspiration from the images on the wall and we had some really creative art works about 'Mukarr', Michael Nelson Jagamarra's Yam designs and the design of the Koori flag seen in Lin Onus' work 'We Have Survived'.

Recently we have introduced more detailed learning about Aboriginal culture and the children already knew a great deal and were very eager to learn more because of their experiences with the images in the Indigenous Art Pack.

I have found the pack to be of invaluable assistance as a starting point in teaching the children and parents about Aboriginal culture. I feel this is something that is extremely important as it is only with education of all Australians that we can hope to begin to overcome the negative perceptions that are still present in our society.

*Jo Onus*

**Knox Gardens Pre School**



# Contemporary Indigenous Australian Art Pack

ITALIC PRICES DO NOT INCLUDE GST, BOLD PRICES INCLUDE GST • PRICES ARE VALID UNTIL DECEMBER 18TH 2009

Contemporary Indigenous art has as many styles as there are artists. This pack aims to show a small selection of the ways contemporary Indigenous artists work, using their own innovative styles and materials. The twelve art prints featured in this pack are produced by the following artists: Bardayal 'Lofty' Nadjamerrek, Maringka Baker, Anmanari Brown, Kantjupayi Benson, Craig Koomeeta, Billy Missi, Jungala Kriss, Peter Mackay, Treahna Hamm, Christopher Pease, Shane Pickett and Richard Bell. 13 full colour A3 cards/posters in a durable acid free satchel.

Set of 12 art prints & teacher notes	PR810
Pack ..... <b>\$72.50</b>	<b>\$79.75</b>

**NEW**

Some of the art prints included in this pack...

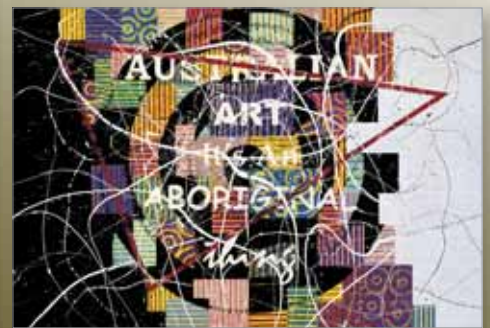
Billy Missi



Christopher Pease



Richard Bell



Kantjupayi Benson



Maringka Baker



Anmanari Brown





# Secondary PD Modules

*Ideas, techniques, knowledge & inspiration*

Zart Education **PD Module** sessions are available for your department to choose from at a time that suits you. Hands on workshops that will explore the endless possibilities of a range of products and teach you new techniques in the comfort of your own school.

**Minimum of 5 and Maximum of 15 participants** *Choose from*

Copics: Getting started in Marker rendering, Copics: Rendering common objects, Copics: Marker exploration, Mixed Media approach to Drawing, Print and Surface Design, Printmaking with Solar Plates, Explore Creative Jewellery, Artist Books, Procion Dye Design and Decoration, Explore Fabric Decoration, Fantasy Dolls, Screenprinting, Dry Felting Wallscapes, Creative Wet Felting or Fantasy Mask Making

### Bookings PD Modules:

Please contact Jan Roker ph: 03 9890 1867 or email [jan@zartart.com.au](mailto:jan@zartart.com.au) with all bookings and PD Module enquiries. Costings and conditions of bookings are based on requirements for each module.



The certificate issued for the PD Modules will be a record of your professional development activities with Zart Education.



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To set up your school's **eshop** account contact us by phone on 03 9890 1867 or by email [eshop@zartart.com.au](mailto:eshop@zartart.com.au)

**Zart Art**

*Zart Art Supporting teachers in creative education*



# Colours of Peru!

My trip to South America left an indelible mark on me, and my emails back to Australia to the children in our small (34 pupils) school enabled them to share the experience and follow my trip, researching on the internet the places I was visiting.

On my return, laden with artefacts and unusual, unique Peruvian souvenirs, the children's infectious enthusiasm was easily used as motivation in my art program.

They explored the colour spectrum and the use of pure colour as they made the colourful flags of the Quechua and Aymara people who live high in the Andes.

The children observed and researched the Inca designs on souvenirs and the meaning and significance of the Andean

cross. They learned the importance of the Puma, Condor and snake to that culture. They then used this knowledge and the patterns observed as the basis for decorating their own Andean Cross. At their request Grade 2/3 then scanned, reduced, printed and laminated them, so they could wear them as necklaces!

Our 'clay work' unit for Grades 2/3 and 4/5/6 saw the children making pots and medallions. The brilliant picture story book *'The Voyage of the Poppy Kettle'* by Robert Ingpen was revisited and several pots and pieces of clay work brought home were used as starting points for inspiration in this unit.

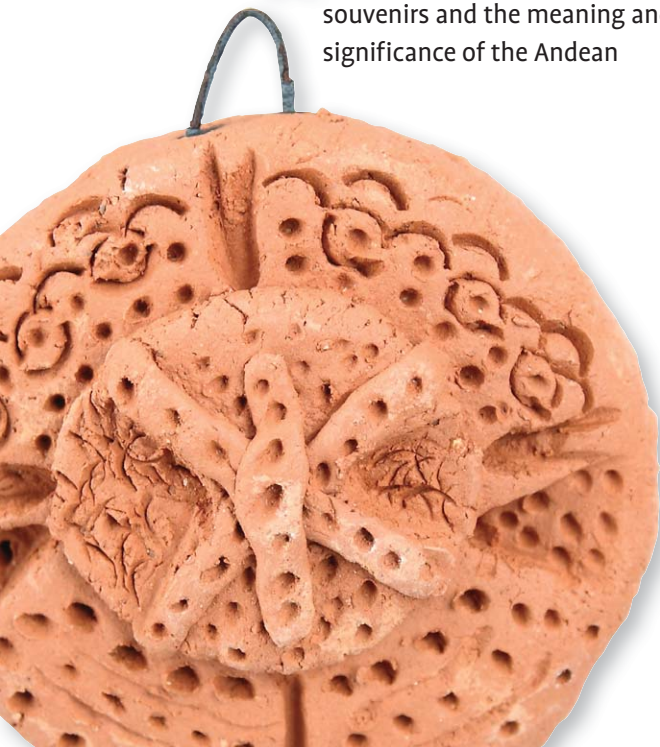
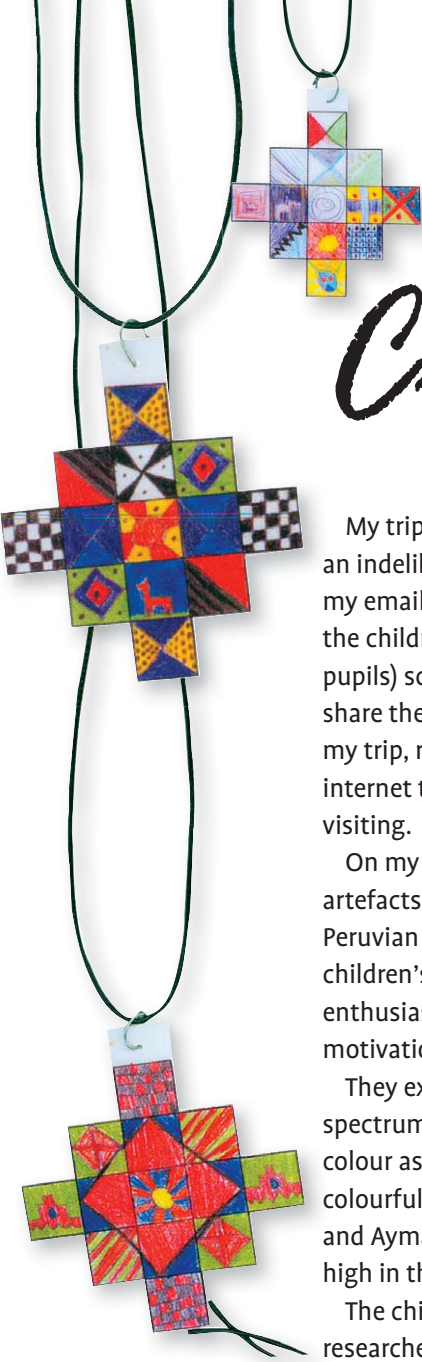
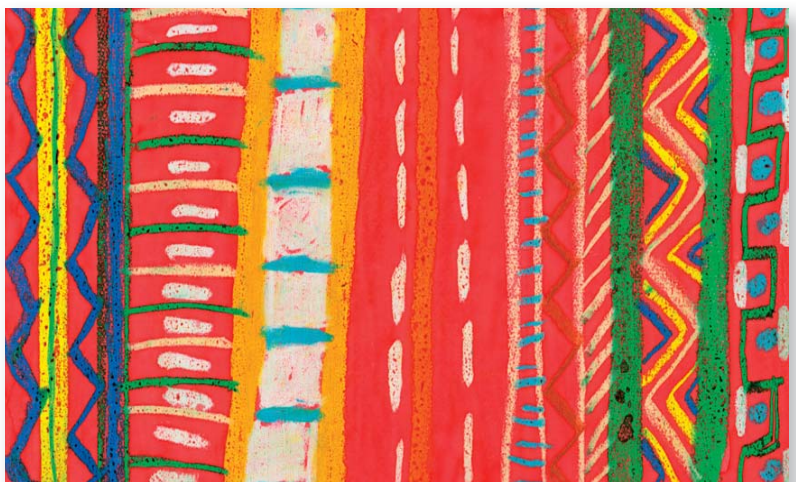
My passion for this unique place and culture was certainly

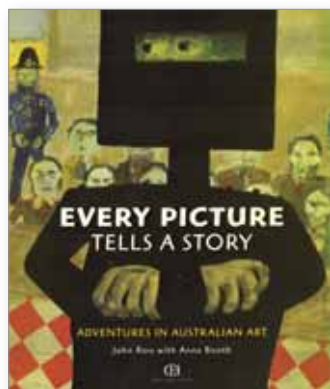
'caught' by the children and was reflected in their enthusiasm and in the quality of work they produced.

Our school continues to correspond (emailing and sending goods) with the small community of Cachicatta in the Sacred Valley (altitude 2800 metres a.s.l.). This began through my tour leader who is the President of this community.

*Joan Price*

**Jindivick Primary School**





**Every Picture Tells a Story**  
Adventures in Australian Art  
John Ross and Anna Booth  
‘Understanding Australia’s rich art heritage is an essential part of knowing who we are and how we got there. John Ross’ lively mix of art, history and anecdote – coupled with the rich collection from the National Gallery of Australia – is the perfect guide for this journey of learning for every young Australian.’ Peter Naumann Head of Education and Public Programs National Gallery of Australia.

Each..... **\$27.23** BK682  
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**Big Book of Contemporary Illustration**  
Martin Dawber  
This book showcases traditional methods such as painting, sketching and collage alongside computer-aided techniques using Adobe Illustrator and Photoshop and 3D Studio Max. Whether the art is made using embroidery, found-object sculpture, typography or digitally manipulated photography, this book demonstrates the strength of contemporary illustration, which is undergoing a major revival. 400pp

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**Experimental Textiles**  
Kim Thittichai  
An inspirational guide to developing your own experimental textile art, from three dimensional work to large scale installations. New ideas for designing with practical exercises and sketchbooks. This book combines a range of materials – recycled fabrics, papers and silks, felt, plastic and found objects – with a variety of techniques, from appliqué to collage. 127pp

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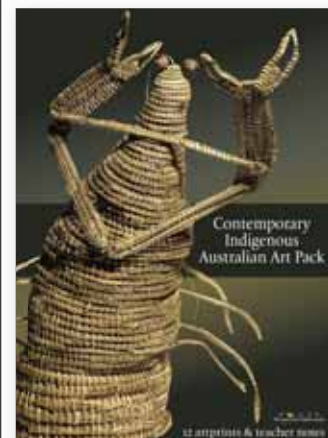
**On the Move**  
Easy & Fun Christmas activities designed to engage your students  
Zart Education

Christmas on the Move links the theme of Christmas with science, technology and art at the primary school level. This book is divided into four sections: Push and Pull, Push and Pull with a Mechanism, Stored Energy and Wind Energy. While we have selected Christmas as our focus please don’t limit the use of the book to this one topic. Each activity in this book is tagged with a possible link to another topic of focus extending the techniques used throughout to other topics of interest. 52pp.

Each..... **\$36.32** BK856  
\$39.95

**Catalogue 2010**  
Please note that our 2010 Zart Catalogue will be released in early November. Check your mail box or see your Art co-ordinator for this new catalogue featuring new products and resources.

**Seasons Greetings!**  
**Christmas Closure**  
**Zart will close on the 22nd of December at 5.00 pm and will reopen on the 11th of January 2010.**  
**We would like thank you for your support this year. We hope you have been happy with our service and have enjoyed our PD programme.**  
**We look forward to working with you again in supporting and promoting art education in 2010.**  
**Best wishes ... Zart Art Staff**



**Contemporary Indigenous Australian Art Pack**  
Kate Hart  
Contemporary Indigenous art has as many styles as there are artists. This pack aims to show a small selection of the ways contemporary Indigenous artists work, using their own innovative styles and materials. The twelve art prints featured in this pack are produced by the following artists: Bardayal ‘Lofty’ Nadjamerrek, Maringka Baker, Anmanari Brown, Kantjupayi Benson, Craig Koomeeta, Billy Missi, Jungala Kriss, Peter Mackay, Treahna Hamm, Christopher Pease, Shane Pickett and Richard Bell. 13 full colour A3 cards/posters in a durable acid free satchel.

Set of 12 A3 art prints & teacher notes PR810  
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see page 9 for feature

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